



From AMIGA, Inc. the next Amiga CPU will be...

# Amazing / AMIGA

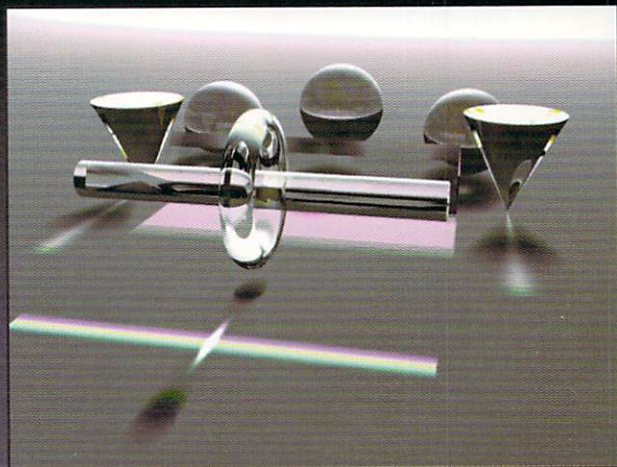
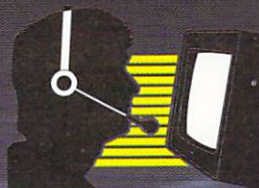
COMPUTING™  
Your Original AMIGA® Monthly Resource

Volume 13 No. 3 March 1998  
US \$3.95 Canada \$5.95

## POV Ray Tracer V3.02c

## Chat with Amiphone

on the internet



## Smoothing Reality

with Pixel 3D Professional

### PLUS!

Amiga Quake News,  
AWEB II Goodies:

Play 16, HTTX, FTPMount, HTML-Heaven  
Compression Software  
Text Morphing  
and more!



CrossDOS Gold  
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**Standard:**

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**Standard:**

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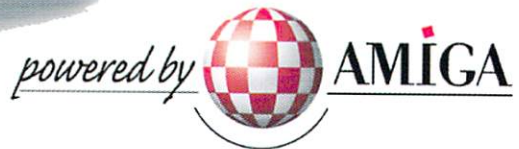
Syquest 1.5Gb  
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You find more drive bays and more room  
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# An Open Letter to the Amiga Community

To: The Amiga Community

From: David A. Ziembicki  
CEO, QuikPak Corporation

Welcome to 1998. This should prove to be the year for new Amiga products from around the world. QuikPak is releasing several new versions of the Amiga as well. On the opposite page is just a taste of what we will be shipping this month. As shown in the picture, we have added a version of the A4060T that is equipped with the fastest Motorola 68060 yet - the 66 MHz. The CPU card in the A4060T is also new and provides outstanding performance as well as enhanced SCSI capabilities.

The new A4060T PowerTower is aimed directly at Videographers and other Power Users who need a higher end computer with more expandability and room for multiple processors. We have looked at the majority of A4000T profiles and listened to the feedback from our customer base, and, based on your needs, we have created (in record time) the fast and dependable Amiga system you need today with the expansion capability you want for tomorrow.

Also, we have not forgotten the thousands of A4000T owners who have already made their investment. Our upgrade program will allow these loyal customers to get all of the enhancements and features by utilizing their current A4000T. We are also renewing the warranty on systems that are upgraded. Look for more details, specifications, and benchmarks for the new A4060T PowerTower on our Web site at [www.QuikPak.com](http://www.QuikPak.com).

As always, thank you for your continued interest and support for our line of computers "Powered by Amiga".

## NOW THINGS ARE HAPPENING WITH THE AMIGA



TEL: 610-287-8866, FAX: 610-287-0746  
or by email: [quikpak@aol.com](mailto:quikpak@aol.com)  
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---

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FAX: (217) 356-1881

#### Software Hut

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EMAIL: [softhut@erols.com](mailto:softhut@erols.com)

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Fax: 519-858-8762

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[austin@canuck.com](mailto:austin@canuck.com)

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Fax: 514-367-5265  
BBS: 514-769-0565

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Phone: 905-728-7048  
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[mjacula@idirect.com](mailto:mjacula@idirect.com)

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vox: 905-939-8371  
fax: 905-939-8745  
WWW: [www.randomize.com](http://www.randomize.com)  
[randomize@interlog.com](mailto:randomize@interlog.com)



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Fax: 613-732-8477  
WWW: www.renc.igs.net/~valsoft

## Video Link

53 Lucy Avenue  
Toronto, Ontario M1L 1A1  
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Voice: 800-567-8481  
WWW: www.videolink.ca

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### Ottawa Retail Store

1315 Richmond Road  
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WWW: www.wonder.ca

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### Vancouver Sales Office

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BBS: 612-698-1918  
wohno001@maroon.tc.umn.edu

## AntiGravity

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cpuken@indy.net

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jolson@wwics.com

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kipp@rasputin.umd.edu

## The Lively Computer - Tom Lively

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hitscom@ix.netcom.com

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Voice: 800-411-3332  
videology@snet.net

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# CHAT WITH AMIPHONE

# Amazing/AMIGA

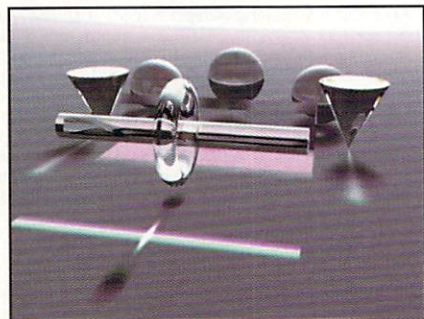
COMPUTING™



New Products, P.9



Smoothing Reality, P.14



POV Ray Tracer 3.02c, P.20



Desktop Publishing Tutorial, P.29



Games on the AMIGA, P.34

## 9 New Products

### & other neat stuff

Developer Book for Blitz Basic, Image FX3.0, Aminet resets, and more.

## 12 PowerPC

Joe Torre of Amiga Inc. on the Amiga's CPU direction.



## 14 Smoothing Reality

by R. Shamms Mortier

Smooth out life's bumpy roads (or at least those created by DFX 3D files) with Pixel 3D Professional.

## 17 Chat with Amiphone

by Frederick R. Phillips II

Communicate with other Amiga friends but don't pay the high telephone bills!

## 20 POV Ray Tracer 3.02c

by Dave Matthews

3D art on a budget!

## 26 On Line

by Rob Hays

Some of the extra goodies in the AWebII.

## 29 Hey! Who Tore My Amazing Computing/Amiga!

by Nick Cook

Draw attention to your presentations with a *tattered* look.

## 32 This Old Workbench: Episode 15 The Importance of Being small

by Dave Matthews

Compression software for the net or just to make room on your hard drive.

## 34 Games on the AMIGA

by Peter Olafson

Quake comes to the Amiga, plus an update on the Doom clones.

## 35 Games on the AMIGA II

by Peter Olafson

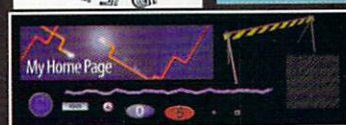
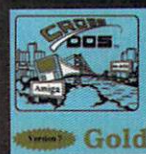
Part 2 of Peter's coverage on Amiga pioneer, Bill Williams.



## 42 Letter Morph Geometry

by R. Shamms Mortier

In animation, there are an infinite number of ways to get the effect you need. In this tutorial, we explore the use of text morphing in a variety of operations.



## 44 Byte Sized Reviews

by Nick Cook

You can create pretty neat particle effects in your Amiga 2D painting software.



## 48 AndFurthermore...

### Technology and Community

by R. Shamms Mortier

With the world of computers and the Amiga available to us, our vision can grow by looking next door.

## DEPARTMENTS

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# Editorial Content

## History is a lesson in perspectives.

### History of Commodore

Hello, I am interested in writing a book giving an accurate portrayal of C= (Commodore Business Machines) from its inception to death. The reason I am doing this is that I feel Commodore has been given the shaft in all historical aspects of the personal computing world, which seems to relish in ignoring Commodore (and Atari). Strong evidence of this was shown in a "documentary" called "Revenge of the Nerds," the purpose of this documentary was to show the modern computing world's origins. There was no mention of C= in the entire documentary, only Apple and MS (Microsoft) (other than a brief shot of the chickenlips logo and the snippet, "other competitors"). In addition, none of my college textbooks, in their "history of computers" mentioned Commodore, not even the C-64!

So now you know my motivation. Now what I really need is facts, which aren't easy to come by, in regards to Commodore. First, of course, I'm researching the beginning and the early years, any advice, recollections, e-mail addresses of former Commodore employees who might be interested in contributing articles, websites, anything that could help would be very much appreciated. I am also interested in traveling to PA, in order to gain any insight from local C= hangouts, etc...

Please help.  
Thanks,  
Robert Brammer  
MrRebel666@aol.com

One of my strongest memories of high school is my sophomore introduction to the world of history. My teacher was Mr. Hubbard and he was probably the first teacher I ever knew who taught us that grades were not the issue. "If you pay attention, do the work, and try to learn, the grades will come." He was right. I did my best work that year in his class by just working the material. But, Mr. Hubbard's unusual ideas did not stop there.

In Mr. Hubbard's class, you were expected to question. His idea of education was to create an atmosphere of learning. He went out of his way to make sure that each student had the best possibility of success. He did this by demonstrating to us that the world's views change. What is considered history today is not necessarily important tomorrow. He also wanted to teach us that history was in the perspective of the teller.

To demonstrate this point, Mr. Hubbard had stocked his classroom with five sets of history texts in addition to the one the school had approved. Each of these sets had enough books for every member of the class. In addition, he had several one-of-a-kind texts for extra research. Often, in researching a topic in his class, we would discover vastly different texts on what happened and why.

Through Mr. Hubbard, we learned a difference of opinion was extremely important in how we judged events. We learned to question and to look farther than what was just handed to us.

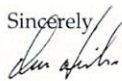
Recently, I was looking through a large selection of computer books that had been cycled out of the bookstores and had ended up in a job lot bin. There was a book (I have purposely forgotten the title) that professed to be the end all in information on Computer Graphics. It did cover a variety of topics including morphing, animation, and more. Unfortunately, this book that was published in 1994, had no mention of the Amiga. Needless to say, it never made it to my library.

### We Need More Records

Mr. Brammer is correct. There does need to be a history of the Amiga. I strongly suggest that anyone who can assist in this effort should. I would also ask that anyone interested should write me at this office for the same purpose. As Mr. Hubbard taught me, it could not hurt if more people were doing this.

I know there have been several attempts at grabbing the Amiga's past through video presentations. What we need now is a more traditional method. A method that can rest on a shelf or placed in a million archives and be remembered long after all the current hoopla has passed.

One last request to everyone reading this note. If you are using the Amiga in a unique and interesting matter (even if you do not personally think you are), please send us a letter and contact information about your work. We need stories that show the versatility of the Amiga in use and what better source than Amiga users such as yourselves.

Sincerely,  
  
Don Hicks  
Managing Editor

**Amazing** / **AMIGA**  
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Amazing Computing/AMIGA™

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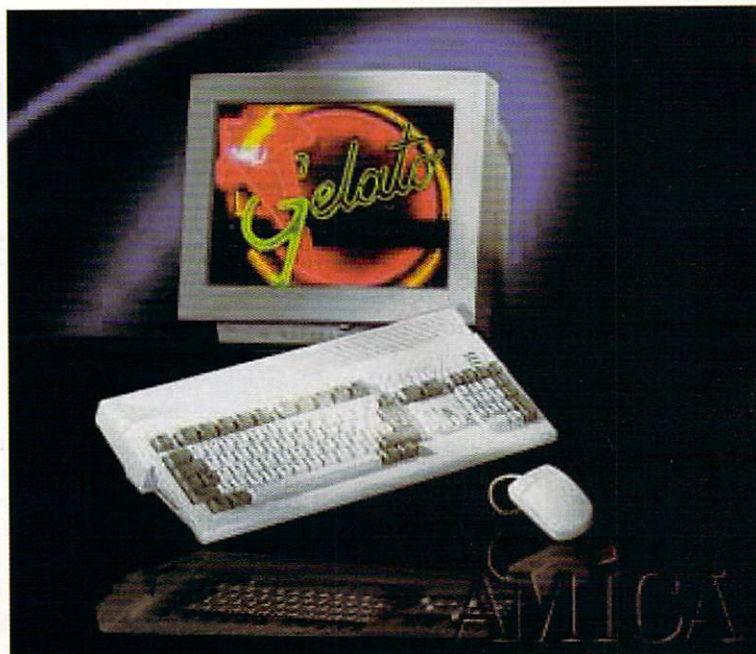
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# AMIGA<sup>®</sup>

International, Inc.

## They're Back... AMIGA 1200s for North America



One of the Amiga's most popular editions is returning to North America. Amiga International is re-releasing the AMIGA 1200 in NTSC beginning December 1, 1997. Don't miss this opportunity to purchase one of the most popular Amiga systems of all time.

The AMIGA 1200 includes:

- Motorola 68EC020 / 14 MHz, 2 MB RAM onboard
- 32-bit RAM expansion up to an additional 8 MB, significantly more 32-bit RAM may be added with an accelerator board installed
- AA Graphics System, colour palette: up to 16.8 million colours (24 Bit), 256 of them displayable simultaneously or more than 640,000 in HAM8
- Graphics resolutions: from 320 x 200 pixels noninterlaced 50 Hz up to 1280 x 512 pixels interlaced 50 Hz or 640 x 480 pixels noninterlaced 60 Hz or 640 x 400 pixels noninterlaced 70 Hz and many more freely programmable modes
- Video and Genlock capable
- 4-Channel Stereo Sound standard, each 8 Bit DMA
- Keyboard: 96 keys
- Mouse: high resolution 400 dpi, 2 buttons
- 16-Bit IDE Interface for internal 2.5" harddisk, 44 pins
- Floppy Disk Drive 3.5" DD internal, 880 KB AMIGA, 720 KB MS-DOS
- Interfaces: serial RS-232c (modem), parallel (printer), external floppy drive, 2 mouse/joystick ports, video RGB (monitor), video composite (TV, video recorder), RF modulator (TV antenna), stereo audio
- PCMCIA-V2.0 16-Bit interface for RAM (max. 4 MB, 16 bit), Ethernet, or other expansion cards
- CPU Slot 150-pin internal, for memory expansion or accelerator board with bigger processor
- AmigaOS 3.1 with preemptive multitasking

Technical specifications subject to change without announcement.

**Special: HardDisk version comes with 170 MB harddisk**

### Software Bonus!!

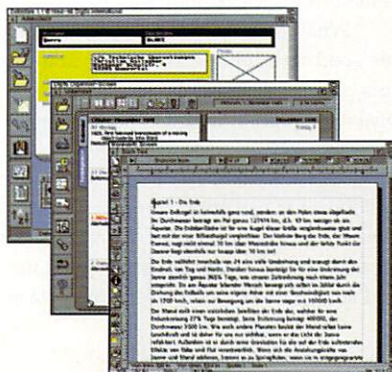
Each AMIGA 1200 comes with the Magic software bundle, containing:

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# FEEDBACK

## Opera Software needs to be convinced you exist. Amazing Computing needs your input!

Dear AC,

Hello, my name is Doug Libby, an Amiga fanatic on the west coast in northern California and loyal subscriber to A/C. I found a neat web page for a company called Opera Software in Europe that makes a terrific web browser.

They are considering supporting the Amiga platform. They have set up an email address at [amiga@operasoftware.com](mailto:amiga@operasoftware.com) for Amiga users to demonstrate their support and to show that we exist. I thought A/C might be able to publish this and get other Amiga users to show their support for a potential new company to our arena. As always, a terrific magazine, keep up the good work.

Sincerely,  
Doug Libby

P.S. Their web page is  
[WWW.Operasoftware.com](http://WWW.Operasoftware.com)

Dear AC,

I just thought I would send a few comments along about your magazine.

I use Amigas exclusively at home and therefore they get used in just about every way possible as a "home computer". I have really enjoyed your articles that actually

help me learn to do these things better and would like to see more of them. For example from the February issue Dr. Tobin's article on PDF files was great. I like the detailed descriptions, problems and setup walk through approach that he uses.

It saves me a lot of time fumbling around my self. That's why I buy a magazine so I can save time and learn something. Dave Matthews' articles on This Old Workbench are excellent. Again it's something I can use. Nick Cook is another excellent example of the types of articles I like to see. They are short useful tutorials which are fun to try out and again in use everyday.

These are what I would like to see more of. Things that help us use our computers as a normal everyday home computer, not just a niche market graphics computer. Although I do also use mine for some video and graphic work.

I haven't been all that excited about most of the graphics articles you've had lately though. There has not been anything really useful or all that interesting (my average user views). Maybe I'm wrong but it doesn't seem there would be the interest for a different way to make a rainbow, gas, vector, texture every month. Also the February PageStream 3.3 article told me nothing the box cover, advertisement, web page, or mailing list wouldn't. How about some short tutorials on the features of these programs or how to actually use some of them, i.e. how do I use style tags, or how do I layout a small pamphlet with PageStream using some of the new features. I have kept my upgrades current on PageStream but could always learn more from the pros.

What more would I like to see? Keep the good stuff coming as mentioned in my first paragraph. How about some more business program tutorials besides the reviews. Even on some of the older programs since that's what many of us are still forced to use until something better comes out. Also maybe review and see how some of the old programs are holding up and still able to keep up or not these days.

For instance CAD programs or presentation programs. I still use Amiga Vision Pro quite a bit but don't know a fraction of its capabilities. Just a few ideas.

Thanks for listening and keep up the great work at Amazing Amiga.

Sincerely,  
Jim Lucia

*Your points are well taken. As I have said before, we are constantly searching for Amazing Authors. I operate a very lean editorial staff and any additional help is extremely welcomed. I can never say enough or show all my gratitude to the authors who have helped keep Amazing stocked with articles.*

*We have always worked hard to provide tutorials and in-depth reviews. While I understand your point on the PageStream article, the point of the article was to discuss any new features that PageStream brought to the Amiga. Unfortunately that does sometimes sound like a listing of the box contents. However, with so many of our fellow Amigans still not on the internet and without a local Amiga Dealer available to peruse the shelves, we sometimes need to be sure that the main points are listed.*

*Do we want tutorials? You bet and the more the merrier. We are looking for people who utilize the Amiga and its software to help others do the same. This magazine began over a dozen years ago with one belief, "We are here for the Amiga users." That hasn't changed and your help in these matters is greatly appreciated.*

*Since this magazine has the awesome responsibility of attempting to cover everything on a computer that can do just about everything, we sometimes will run articles that do not match your needs. Always let us know what you need. This way we will be able to search for articles and suggest stories to our authors. In that way, you may still see articles that do not completely match your needs, but you will also discover possibilities for the Amiga that you had not considered.*

*Thank you for the kind words. We will keep working toward our common goal.*

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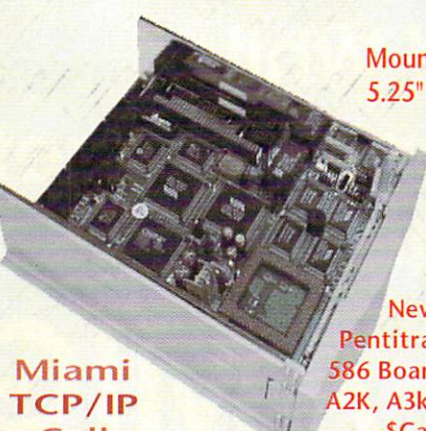
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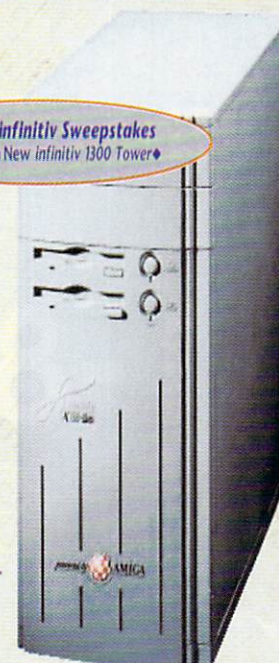
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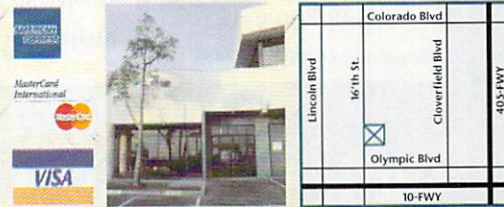
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# ImageFX 3.0, Gateway makes \$93 Million, WebFTP, and more.

## Gateway 2000 \$93 Million

Gateway 2000's fourth quarter earnings were \$93 million or 59 cents a share. This exceeded analysts expectations which were projected at only 45 cents a share.

## Gateway Computer Show - Amiga 98

Amiga 98 is now a 3 day show and 50% bigger than last year. The event is March 13th thru 15th, 1998 at the Harley Hotel in St. Louis. Included in the show will be: the 3rd International Developers Conference, classes, seminars, and Amiga vendors exhibiting. For more information, please see their ad on page 13 of this issue.

## The Genetic Species

Vulcan Software's The Genetic Species has a new release date of mid-February 1998. From the screen shots available at its web site, this looks like a great ride. "As the 22nd century began, an underground alliance had been established among countries which secretly were seeking to undermine corporate power. This alliance was known by the member as the Counter Force Alliance, or CFA. Yet their strength was inadequate in the face of corporate power, and nothing could be accomplished until something tipped the balances of power."

Vulcan Software titles are now available through Turtle Lightning Software. TLAS, PO BOX 30499, Midland, TX 79712 USA, TEL: 915-563-4925, FAX: 915-563-4315.

*The press releases and news announcements in New Products are from Amiga vendors and others. While Amazing Computing maintains the right to edit these articles, the statements, etc. made in these reports are those of the vendors and not Amazing Computing.*

## Vulcan Software's The Genetic Species

## Amiga Wares!!

Randomize has been licensed by Amiga International to produce promotional items for Amiga users. Amiga Wares, the first product line to be released, is a line of apparel which will consist of Premium Piquet Golf Shirts, Premium T-Shirts, both with an embroidered Amiga logo on the front, and a "Powered by Amiga" T-Shirt. This shirt is made with a high quality screen print on a 100% cotton T-Shirt, featuring the Amiga logo on the front and the "Powered by Amiga" logo on the back. To see pictures of these products, visit the Randomize website at [www.randomize.com](http://www.randomize.com)  
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## Blitz Basic Developer Book

The Neather Realm Software Developer Book for Blitz Basic has recently been updated and now features over 280 pages of documentation. The NRS Developer Book for Blitz Basic teaches skills for the beginner to the advanced Blitz Basic user and includes the Blitz Compiler v1.7, a disk of source

# NEW PRODUCTS

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code and a map level editor. The book retails in the U.S. for \$49.95 and is available directly from Neather Realm Software or your local retailer. If your retailer doesn't carry our products tell them to contact us. NRS will ship direct to all countries (AIR, OCEAN, AIR EXPRESS, UPS and DHL).

International Flow Chater, the only Flow Charting software ever made for the Amiga—according to NRS, is also available for \$10. For more information contact Neather Realm Software, TEL: (330) 945-9047, FAX: (330) 928-1738, <http://www.neather.com>, E-mail: [neather@neather.com](mailto:neather@neather.com).

## ImageFX 3.0 now Available!

Nova Design, Inc., producers of the award winning ImageFX package and Aladdin 4D, have a released version ImageFX 3.0. ImageFX is a staple for all Amiga owners and a valuable part of any Video Toaster/Flyer owner's toolkit. Combining painting, image file format conversion, image processing, and special effects, ImageFX is a leader in graphics manipulation on the Amiga.

"ImageFX 3.0 can be called the 'Users Request' upgrade as it is built upon the input of our users!", stated Bob Fisher, Vice-President in charge of sales





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at Nova Design, Inc. "We've made wonderful changes to the interface, adding instant asynchronous redrawing of your images, larger previews that can be magnified, multiple image windows, real image layers, and many more special effects"

The interface still follows professional standards for the Amiga and the video and film industry with its paintbox style approach. This has been built on in ImageFX 3.0 to allow child menus to remain open for quick access to frequently used functions, larger effects previews that you can zoom in and out of and move around in, font sensitivity, multiple image windows including the ability to open multiple windows for the same image, real image layers that allow you to compose complex composited images that can be modified over and over with ease, and many other improvements throughout.

Cross platform connectivity has been a top concern with ImageFX, from its Video Toaster/Flyer support, to its wide range of image file format support

for all computer platform image formats. With this new release ImageFX improves its Flyer support and also now gains support for the Photoshop native file format so that layered images can be shared from Photoshop to ImageFX. ImageFX also now directly supports loading, and preserving, color-mapped (CMAP) image data for quick, accurate conversion of these formats.

Special effects have always been one of the touchstones of the power of ImageFX. From the earliest days ImageFX pioneered bringing high-end "Hollywood-style" special effects to the desktop with its morphing and warping, wire removal, lightning and fire effects. The effects in this release extend this even further!

The all-new Clouds module allows you to generate true fractal clouds that can animate their movement and evolve over time, via batch processing, from one form to another. The clouds can be layered to create three-dimensional effects and combine with custom, or

supplied, palettes to create wild plasma designs as well.

Scatter is an amazing new effect that can shatter an image into pieces as small as a single pixel and blast them apart in many different patterns. This can be used for artistic designs or for dramatic transitions.

Also new in ImageFX 3.0 is Splash. Splash uses ray tracing and bump mapping to create liquid simulations of rain, water ski surf, Jell-O wiggles and more. The effect can be batched to animate puddles of rain water and create highly organic transitions.

A classic effect from other computer platforms, Pagecurler, has been added as well. This can add a convincing curled page effect to the edge of an image or make letters appear to peel off of the page!

ImageFX is available through your local Amiga dealer or via mail order. The upgrade from the ImageFX 2.0 through 2.6 release is \$79.95 plus shipping. (\$5 in the US, \$10 elsewhere) Versions of ImageFX prior to 2.0 can be upgraded for only \$124.95. You can order via 1-800-IMAGE-69 in the US and Canada or call (804) 282-1157 elsewhere. Orders can also be faxed to (804) 282-3768 or mailed to: <http://www.novadesign.com>

## Netscape Code Available

Amiga owners are creating wide speculation over the recent free release by Netscape Communications Corporation of their Netscape Communicator client software. Netscape is offering the code free on the internet and some Amiga users are speculating on the possibility of an Amiga conversion being available soon.

*Additional information on Netscape Communications Corporation is available on the Internet at <http://home.netscape.com>, by sending email to [info@netscape.com](mailto:info@netscape.com) or by calling 650/937-2555 (corporate customers) or 650/937-3777 (individuals).*

## WebFTP from GamaSoft

WebFTP is a replica-based website management application. Its approach to site-management employs a high-altitude comparison system, squarely advancing past other site-management utilities. WebFTP allows you to do all of your site administration





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WebFTP is based on the ClassAct development system. It requires OS 3.0 or higher, 2 MB of free RAM, and 500 K of hard disk space. For more information on WebFTP and Finale Development's other fantastic products, please see GamaSoft's home page ([www.pantheonsys.com/gamasoft](http://www.pantheonsys.com/gamasoft)). Pantheon Systems Company / GamaSoft SSC, Quality Net Commerce and Software Services TEL: 313-365-8414, FAX: 313-884-0876, <http://www.pantheonsys.com>, <http://www.mich.com/~twalling/gamasoft>

### Paxtron has Access!

Paxtron Corporation has announced they have exclusive distribution rights in North America for Access. Access is a 100% Amiga compatible Amiga 1200 cloned motherboard (see *Amazing Computing* September, 1997).

The Access computer is a low cost Corporate Multimedia delivery platform (kiosks, advertising displays, etc.) based on the Amiga Chip Set and Operating System. In addition to the standard Amiga specification, the Access has connectivity options, CD-ROM and floppy disk drive. The design is flexible so that a range of motherboards can be built which have 90% common parts, mount in the same case, can be flexibly manufactured using computer controlled production equipment and therefore allow rapid delivery of small batches at an economical price.

Paxtron has also announced that they are a fully authorized repair center for Amiga computers.  
Paxtron Corporation, 28 Grove Street,  
Spring Valley, NY 10977, Tel: 1-914-578-6522, 1-800-3241, 1-888-PAXTRON, FAX: 1-914-578-6550. [www.paxtron.com](http://www.paxtron.com)

### Linux Correction

The URL in the Linux article in *Amazing Computing*/Amiga December 1997 is incorrect. The sites should be:  
<http://www.clark.net/pub/lawrenc/c/linux/index.html>  
<http://www.feist.com/~rjflory/wat-inst.html>.

•AC•



Joe Torre, Hardware Engineer at Amiga Inc., was an Amiga user group member of Amiga Atlanta before he went to Amiga Inc. So, when Joe said he would be willing to do an interview with AC on the next level of CPU for the Amiga, we suggested that he pose questions and answers as to the why and wherefore and we would run them as his own interview. So here is Joe Torre, the Amiga Atlanta member, interviewing Joe Torre of Amiga Inc.

Q. Which CPU is more in the Amiga's future, 68K or PPC?

A. Both of them. Amiga has the 68K for legacy compatibility, the PPC for speed. The flexibility of the Amiga architecture has allowed it to gain a PPC chip for computationally intensive tasks like rendering, compression, encryption, etc. The 68K provides 100% software compatibility, while the PPC provides the horsepower. As more of us upgrade to 68K+PPC we will have more and more software for our Amigas that harness the capabilities of PPC.

Q. Will a PPC accelerator be required to run Workbench 3.5?

A. Definitely not. The OS upgrade is for existing machines as well as future ones. We wish to maximize the value and appeal of WB3.5, so all users will upgrade upon release.

Q. Since a native PPC version of WB3.5 would be faster than a 68K version, why is it being written for 68K only?

A. To support the existing Amiga Community. Whatever CPU AmigaDos was ported to it would run faster if the CPU was faster. The time it takes to market is an important consideration. The time it takes to add an Accelerator board is under 20 minutes, but Porting the OS to PPC would take a year plus. The WB3.5 upgrade is for the hundreds of thousands of 680x0 machines in use today, with or without PPC co-

## Which CPU will be the processor in future Amigas?

One man's answers to common questions about the choice of processors in future Amiga computers.

By Joe Torre

processors. More Amiga users benefit from a 68K upgrade sooner, than a PPC upgrade later, to hardware they don't own.

Q. Will there be a PPC only version of AmigaDos?

A. Third party AmigaDos Licenses are free to port to Alpha, PPC, MIPS etc. These CPUs may be ideal for embedded (non-Amiga) applications that AmigaDos excels at. While these ports will no-doubt be fast, especially compared to the bloated OSs that usually run on such hardware. Although they can't be considered to be Amiga compatible unless they provide some sort of Chipset and 68K emulation.

Q. What about The Motorola ColdFire family as a CPU?

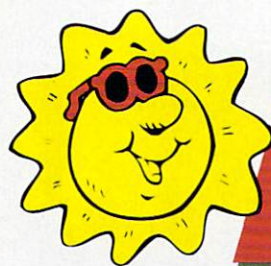
A. The ColdFire is less than 30% code compatible with 68K, and low in price, high in performance. The ColdFire has a reduced set of instructions, which make it very fast, but it lacks many of the bitfield operations that are critical to AmigaDos. Using ColdFire would require a complete rewrite of AmigaDos, and would be un-compatible with the existing commercial programs, and all of the great Aminet archive.

Q. Will Amiga Inc. be making new Amigas?

A. No, Amiga Inc. will not be making new machines. New machines will come from companies who have a license from Amiga International. Petro has been very successful licensing the Amiga Technology. Check the Amiga International web page at [www.amiga.de](http://www.amiga.de) for the long list of licensees. Look to those companies for the new Amiga models. These companies brought to the Amiga refinements like RTG, AHI, PPC, Wide SCSI, and even PCI! These companies need your feed back as to what kind of features you prefer in a new Amiga model. They will only produce the kinds of Amiga's you want to buy.

•AC•





# AMIGA98

## The Gateway Computer Show

March 13 thru 15

Friday, Saturday & Sunday

The Gateway Computer Show is growing again! Yes, it's true! We are expanding the show an additional day. This year's show will be 50% bigger than last year's, continuing the trend of bringing you better shows each year.

This year Amiga98 will have so much more:

o **Three days (Friday, Saturday & Sunday) of seminars and classes.**

This year we are increasing the number of classes geared towards developers of Amiga Software. Shareware authors, script writers, program developers, can all benefit from these increased classes. We are also improving classes and seminars for the general Amiga user as well as reducing the prices of classes to \$20 each.

o **Two days (Saturday & Sunday) of exhibits and displays.**

The exhibit area will be open Sat. and Sunday, for admittance to the best of what the Amiga has to offer. We have exhibitors coming from Europe as well as all over the U.S. & Canada. Many more exhibitors, with all the latest developments in the growing Amiga market.

o **Special get togethers.**

The Saturday night banquet, with the best buffet, and a guest speaker you won't want to miss. The User Group Network luncheon, Saturday afternoon, right after the User Group Network seminar.

o **The best door prizes yet.**

An Amiga 4000T has been promised by Amiga International Inc. as the main prize. Check out this and other prizes as companies offer them on our web page: "www.amiga-stl.com".

o **Don't miss this show. It's the best yet!** Amiga98 is held at the Harley Hotel, 3400 Rider Trail South, in Earth City, MO (St. Louis), 7 minutes from the airport, just west of 70 & 270.

- o the 3rd International Developers Conference
- o Amiga Inc.
- o Amiga International's Petro Tyschtschenko
- o Jeff Schindler, General Manager of Amiga Inc.
- o And many others soon to be mentioned.
- o Even more excitement than Amiga 97.



- Prizes subject to substitution.
- Monitor not included

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Specially priced tickets are available in advance by mail.

Two day admission tickets... \$16. U.S.

One day admission ticket.... \$12. U.S.

Tickets purchased at the door, are as follows:

Two day ticket at the door... \$20 U.S.

One day ticket at the door.... \$15 U.S.

Class Tickets are \$20 each.

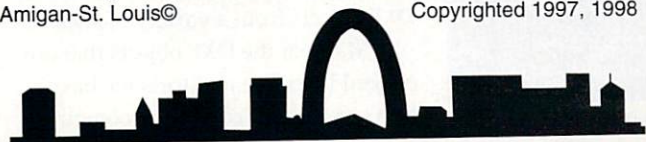
Check the web site for information.

Requests received for admission after March 1st will be held at the door in "will-call". Just ask admissions. Persons with advance tickets will have a special line to reduce waiting. Your check(s) should be mailed no later than March 1st or there is a chance that they will not arrive here in time for the show. Send your check for admissions to:

Amigan St. Louis  
c/o Amiga 98  
P.O. Box 672  
Bridgeton, MO 63044



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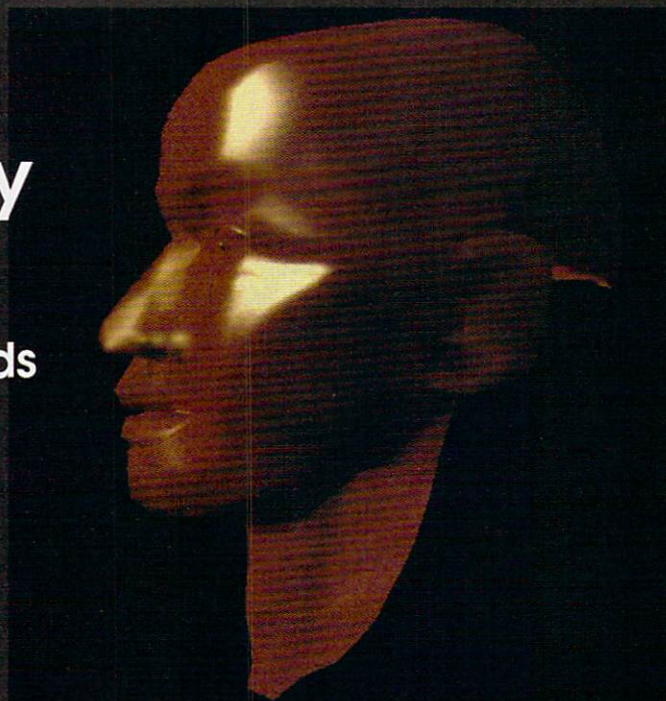
Check out "<http://www.amiga-stl.com>" for more information on Amiga98©



# Smoothing Reality

by R. Shamms mortier

## Smooth out life's bumpy roads (or at least those created by DFX 3D files) with Pixel 3D Professional



When the consumer was first introduced to 3D art and animation work, there were very few 3D models that could be imported into an application. LightWave started the ball rolling by including a large library of 3D objects, and with each release of LightWave, its object library has grown geometrically. Then a number of other developers jumped into the arena, offering ever-expanding libraries of 3D objects in various 3D

formats. The most common 3D object format, and still so to this day, is DXF. But DXF has problems when it comes to rendering.

For one thing, DXF 3D objects may or may not be triangulated, so the polygons that form the object may have 4 (or even more) sides. This plays havoc with rendering engines. The polygon's "normal" (an imaginary line that rises perpendicularly from the polygon's center) may be skewed

when the surface is not triangular, especially if the surface is seen as "bent", that is, lying in more than one plane. By definition, a triangular surface can never exist in more than one plane at once.

DXF formatted 3D objects, though the most ubiquitous and readily available, can still present the mentioned problems when imported into LightWave (or many other 3D applications) when it comes time to render them. Added to this is the emergence of the Web, and the further ability to download thousands of free DXF objects from a variety of sites.

Many of the DXF objects that are offered both free and for a fee have two serious and common geometry

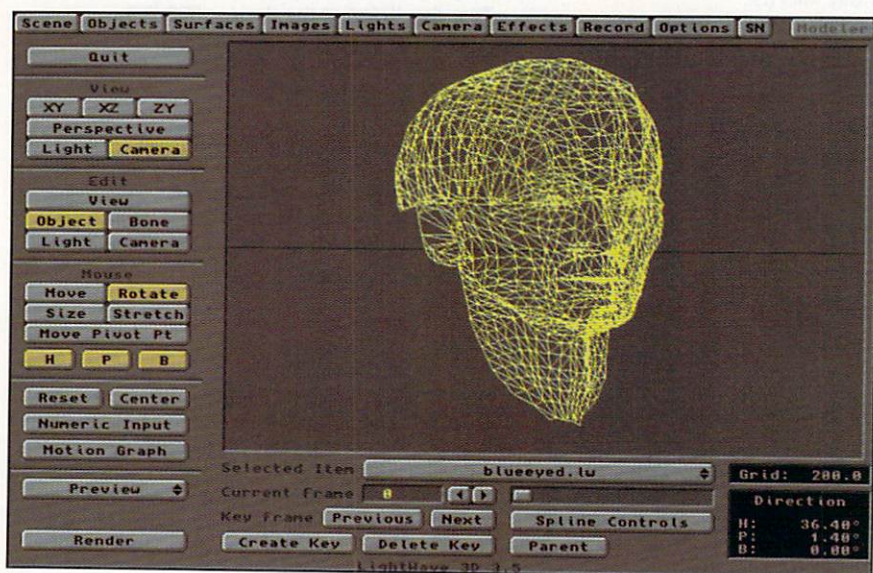


Figure 1. Here, the original imported DXF is shown as a wireframe in LightWave.



problems, evidenced when it comes time to render them in your favorite DXF-import-compatible software. These two problems go under the names of "smoothing" and "double sided".

DXF objects that are imported and unsmoothed look faceted, like the faces of a jewel. This is OK for some purposes, but not when the object is to look like one smooth surface.

The double-sided issue is another matter. If a polygon is not double-sided, it will be visible from one side only. That's OK if the object has one closed surface, like a sphere or cube. When you can see "inside" of it however, when the surface has a hole or cutaway, one sided objects will appear invisible, when looking at the surface not normalized. If the software you're using in your DXF importing work is NewTek's LightWave, there are solutions to both of these problems.

As a utility to help address both of these issues, I use and recommend Pixel 3D Professional, a package that I have advised you to investigate in many *Amazing Computing/Amiga* articles. Though PixPro is no longer supported or being upgraded, its usefulness hasn't diminished one iota. You can still purchase it from most Amiga software vendors, and at a rock bottom price. PixPro is to 3D object transformation what ImageFX is to 2D picture transformation.

### Step-by-step

Note that LightWave itself has two toggles in the Surfaces Panel called Smoothing and Double-sided. Sometimes, all you need to do is to turn these on to solve the aforementioned problems. I usually run an object through PixPro first however,





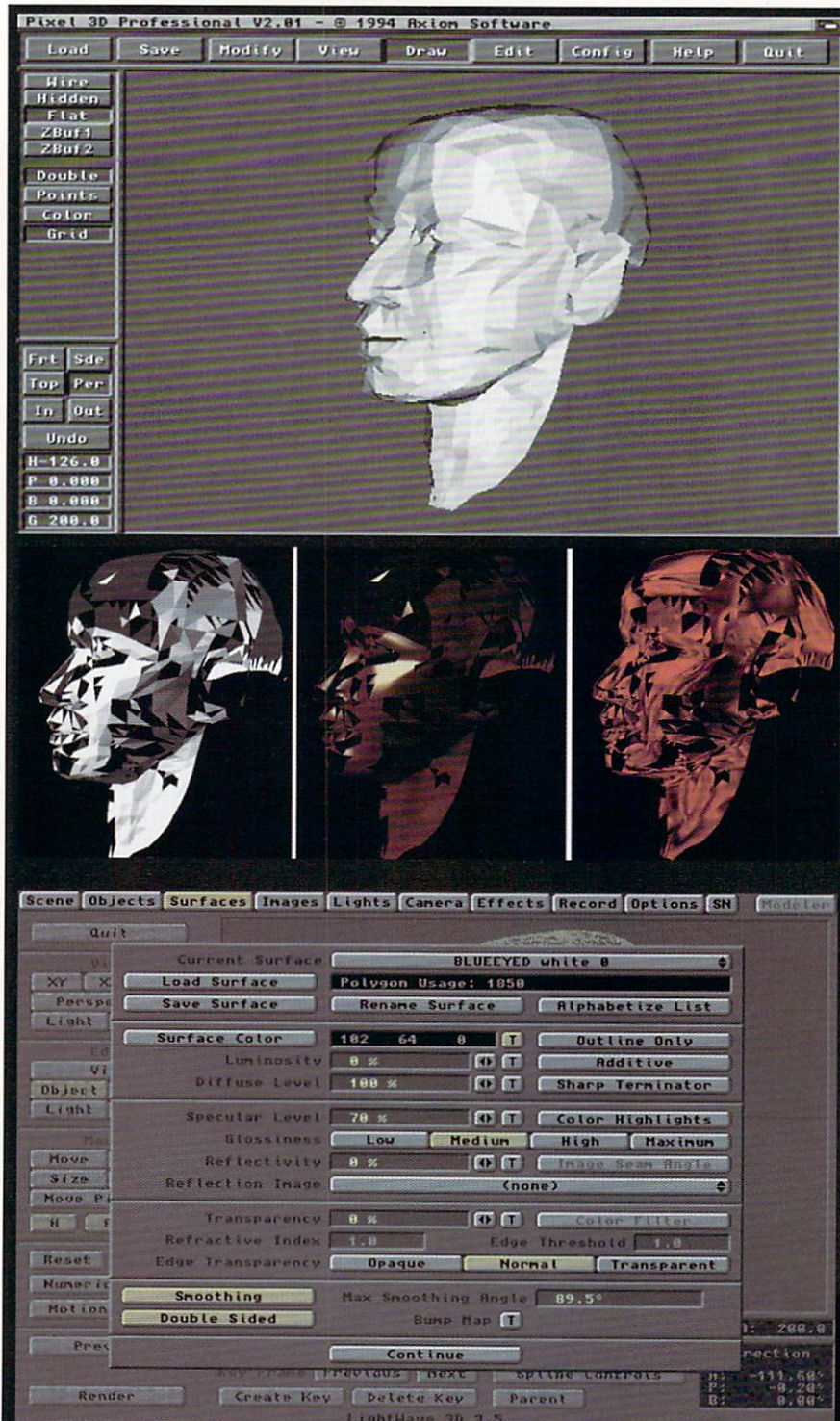


Figure 5 (Top). Doubling is applied, resulting in a more satisfactory model.  
 Figure 6 (Middle). Imported back into LightWave and textured, the results are still disappointing.  
 Figure 7 (Bottom). The last step is to switch Smoothing and Double Sided on in LightWave.  
 Figure 8 (Right). The final result is a smooth model, ready to be placed in an animated LightWave scene.

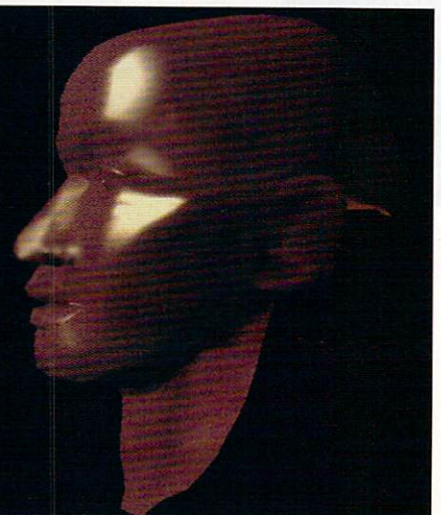
since PixPro has more dedicated object alteration controls, making it unnecessary for me to fix other issues in the LightWave Modeler facility. Even after tweaking in PixPro, you still have to toggle these two operations on in the LightWave Surfaces Panel for the program to notice the alterations made in PixPro.

After importing a suitable DXF model into PixPro, here's what I do:

1. With the object selected in PixPro, I first use the Smoothing operation, usually leaving the default settings in place.
2. Next, I double the polygons, resulting in more triangulated faces. If necessary, I do this again.
3. Then, still in Pixel Pro, I turn double siding on. This makes all polys visible from any angle. I save the object with a unique file name.
4. Finally, I import the object into LightWave, turn on both Smoothing and Double-sided, and render in the scene.

You may find that you can accomplish the same thing in LightWave without the help of Pixel Pro, simply by toggling Smoothing and Double-sided on. I like to have more options when it comes to imported objects, and find that the additional controls offered in Pixel Pro present me with a necessary alternative step, well worth the extended effort.

•AC•



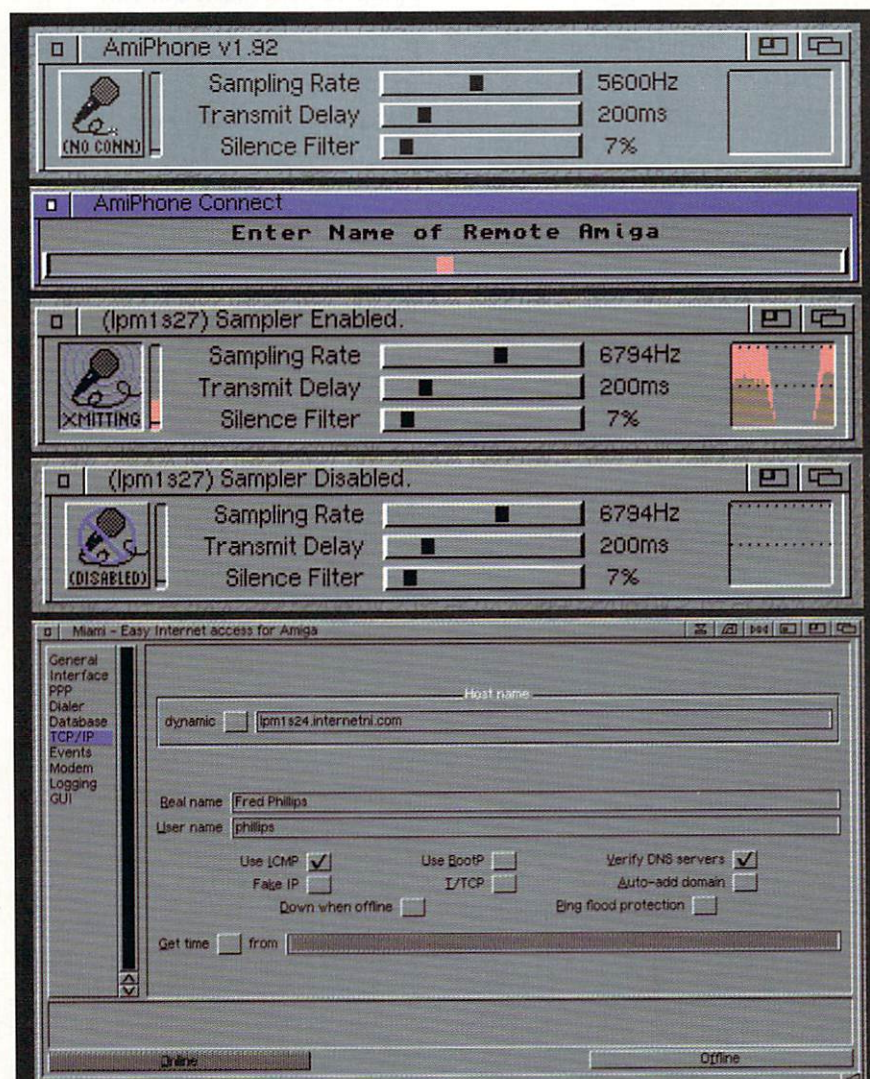




# CHAT WITH AMIPHONE

**Want to communicate with other Amiga friends but don't like high telephone bills? Try Amiphone for a direct internet phone conversation.**

*By Frederick R. Phillips II*



From Top to Bottom)

Figure 1. Picture of Amiphone on the WB screen.

Figure 2. Amiphone asking for the host name.

Figure 3. Transmitting a signal (voice).

Note: Graphic data on right shows transmitted signal. Left side of Amiphone screen shows an animated microphone.

Figure 4. Amiphone connected, but with the chat feature toggled off.

Figure 5. Host name in the Miami settings.

Amiphone is a program available on Aminet that allows two Amiga users to chat with each other via the internet. Unlike the impersonal style of IRC, Amiphone allows you to talk much like the ordinary telephone but with only the cost of your local internet service fee. Imagine the savings! All Amiphone requires is AmiTCP3.0b or Miami, a digitizer and microphone to communicate and a fairly powerful Amiga running 2.04 or higher. Additional system requirements to utilize the full potential of Amiphone are listed below.

Amiphone supports a wide range of sound digitizers. If you do not have a sound digitizer, you could make your own by following the information in the archive also listed below.

You can still listen to the other person or even send prerecorded samples back and forth if you only have one digitizer. The receive only feature produces a cool radio like effect. A friend can DJ music by sending the audio stream through his digitizer and you have an on-line customized listening experience.

Amiphone is available from the Aminet at the following location:  
 comm/net/AmiPhone1.92.lha  
 - main archive -use this AMITCP users  
 comm/net/AmiPhoneMiami.lha  
 -use this for installing with Miami  
 dev/src/AmiPhoneSource1.92.lha  
 - source code for Amiphone  
 hard/hack/audiodig.lha  
 - information to make your own  
 sampler (digitizer)=2E



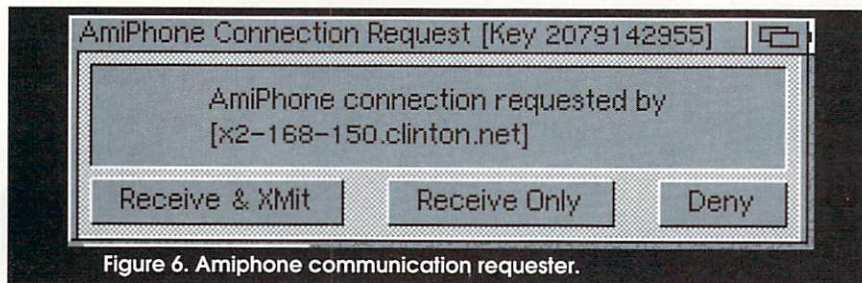


Figure 6. Amiphone communication requester.

## System Requirements

Before you begin, I strongly suggest the following system set-up for both users so you can obtain full potential of Amiphone. You should have an Amiga with at least a 68030 processor running at 50 MHz (sound sampling and compression of samples can be a CPU intensive process) and a modem connection with at least 14.4 speed. (28.8 preferred). Of course you can still communicate with a less powerful system, but the clarity of the sound transmitted decreases.

## Test Drive Amiphone

Before following the information below you really should test Amiphone on yourself to make sure the digitizer and microphone are functioning properly.

Select the digitizer you are using.

If the digitizer is homemade or not known, select the generic setting.

Go to the TCP pull down menu - select CONNECT.

Type in your host name (See Figure 2). This is the same requester you see when connecting to your Amiga friend. The host name of your computer should be in your TCP/IP settings. (Miami users see Figure 5). Remember this changes every time you log in. Well, on my system it does.

When you get the peer listening message, speak into the microphone and you should hear yourself echo about a second later.

If you do not hear yourself, I found changing the INPUT CHANNEL selection in the pull down SETTINGS menu from LEFT to RIGHT or vice versa usually works. If you are still having trouble, check out the microphone and digitizer in a sound sampling program to make sure they function properly.

## Chatting

Unless you want to chat with yourself, you need some other Amiga user to connect with Amiphone. At this time, Amiphone is only compatible with other Amiphones and the current version of Amiphone (V1.92) is not compatible with Amiphone 1.41B or lower. This means you should make sure you and your Amiga counterpart both have the latest version V1.92.

To install, use the installer program which comes with Amiphone. Miami users should download the 5K archive from the Aminet to install Amiphone with your TCP/IP program. After Amiphone is installed, both users run their TCP/IP programs. The person who starts the transmission with Amiphone just types in the friend's computer host name, which is found in the TCP/IP section of Miami or AMITCP as described above (Miami users again see Figure 5).

For the receiving person, a requester will come up asking if he wants to RECEIVE only (listen only mode), RECEIVE & XMIT (chat much like the telephone), or DENY the request to chat (See Figure 6). Amiphone does not have to be running in order to receive the requester.

If you select a two-way conversation, which is the best, the icon on the

Amiphone screen needs to be toggled to communicate. If you wish to chat, click on the microphone icon or toggle the space bar. You will know when you've selected the chat because the icon turns into a microphone that animates (See Figure 3).

It is important to remember that when you are not speaking, be sure to toggle the icon off either by clicking on it or toggling the space bar. If this is not done, your modem keeps transmitting data even when you are not speaking (See Figure 4).

## Amiphone's Main Screen

Figure 1 shows Amiphone's main screen. The following tools are available through this interface:

**SAMPLING RATE** controls the sampling rate of the input. If you select a high rate, the samples you transmit will be much clearer, but this will put a larger strain on your system.

**TRANSMIT DELAY** controls how much sound will be sampled before it is sent to your friend. Smaller values offer better response time, but a larger strain on your system.

**SILENCE FILTER** controls how much noise it will take for Amiphone to send data. At higher values, it will take more noise to send data. At lower values, Amiphone will be more sensitive and send more data with the slightest amount of spoken word or noise.

## Amiphone's Main Features

Amiphone has several features to enhance the voice quality as well as send prerecorded digitized samples to each other:

**SAMPLER:** With Amiphone you have your choice of many samplers (digitizers).

**MICROPHONE GAIN** allows Amiphone to use a given hardware microphone amplification level for the audio being digitized. Unfortunately, this feature is only utilized by the Toccata and Delphina digitizers.



**COMPRESSION: NONE** transmits sound with no compression.

**ADPCM2:** gives 4:1 compression which seems to be the best compression selection available.

**ADPCM3:** gives 8:3 compression.

**INPUT CHANNEL** (right or left) toggles which channel you will input from right or left. It does not work with all digitizers.

**DIGITAL AMPLIFY** allows you to make the signal stronger. I found 1X is sufficient as anymore amplification really distorts the signal.

**LINE GAIN** allows you to raise or lower the gain of the sound signal entering the digitizer.

#### **Sending Digitized Samples**

As described above, it is possible to send prerecorded digitized samples.

To do so, use the following steps:

1. Go to the MESSAGES pull down menu and click on PLAY SOUND FILE. A file requester will open.
2. Select the directory and click on the sample to play and it will be sent for play on your friend's Amiga.

If this is not enough control for you, since version 1.90 of Amiphone, the Amiphone client program can be accessed and controlled even more precisely via an ARexx port.

#### **Voice Mail**

Voice mail is an interesting feature which allows the user to receive voice mail. This feature does require your Amiga to be turned on in order to work. It does not use the same method as your standard email. So really only Amigas that remain on 24 hours a day, 7 days a week can use this feature effectively. For more information on the workings of the voice mail feature of Amiphone, refer to the well written Amiphone text guide.

#### **Amiphone's Future**

I spoke to the author of the program, Jeremy Friesner, and even though he does not have any plans for an updated version, he has kindly uploaded the source code on the

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Aminet (at the location listed above) for programmers to enhance. I would like to see Amiphone compatible with other popular MAC/PC internet "phone" programs so Amiga users have an opportunity to communicate with a wider range of people by voice on the internet. Remember, Amiphone is donationware!

If you have no internet software, you can get the internet pack from Phillips PD, which will get your Amiga on-line and now includes Amiphone.

**Phillips PD  
P.O. Box 31  
Savanna, IL 61074-0031  
[www.amigamall.com/phillips](http://www.amigamall.com/phillips)  
[phillips@internetni.com](mailto:phillips@internetni.com)**



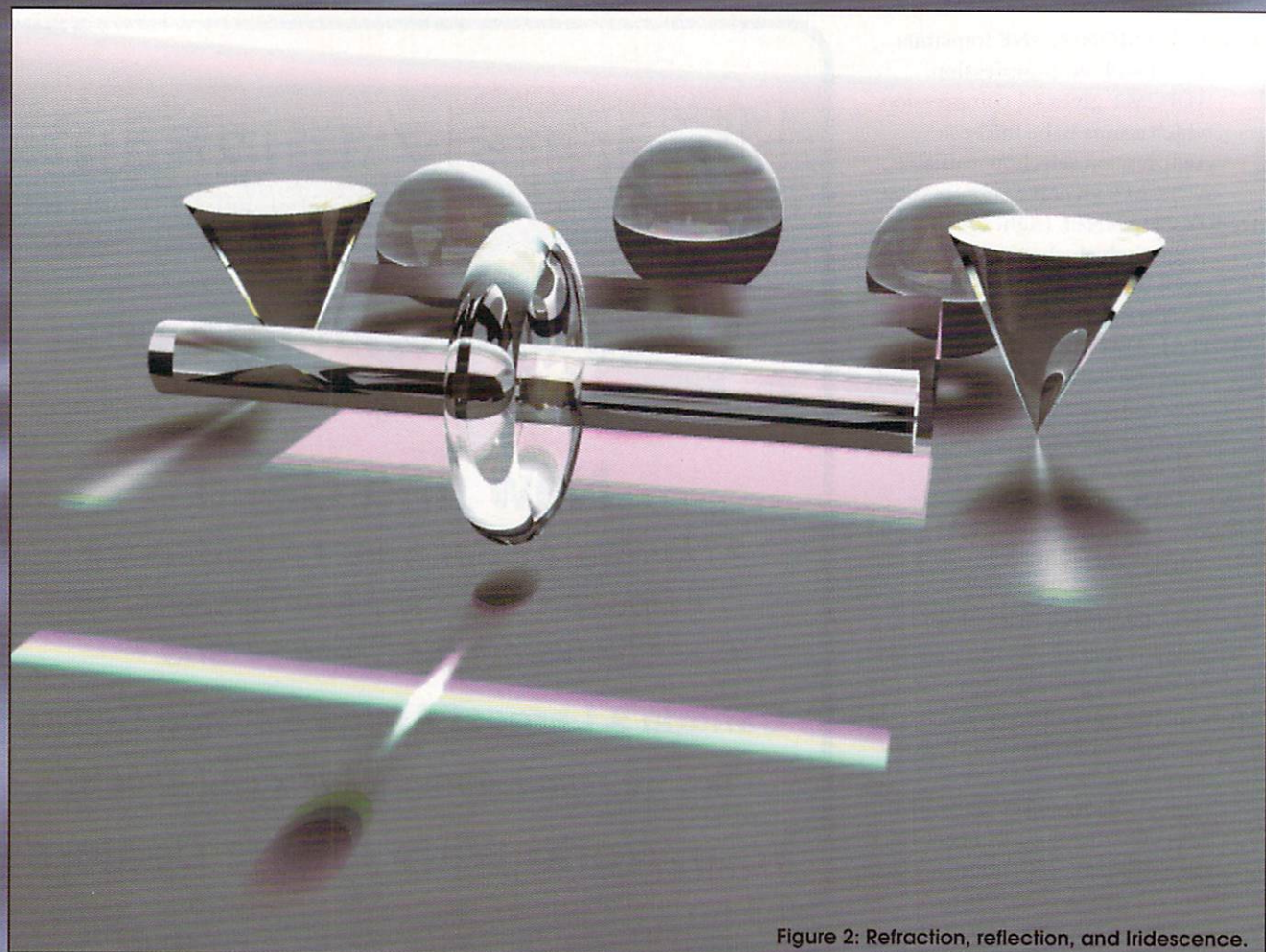


Figure 2: Refraction, reflection, and Iridescence.

## Persistence of Vision Ray Tracer 3.02c

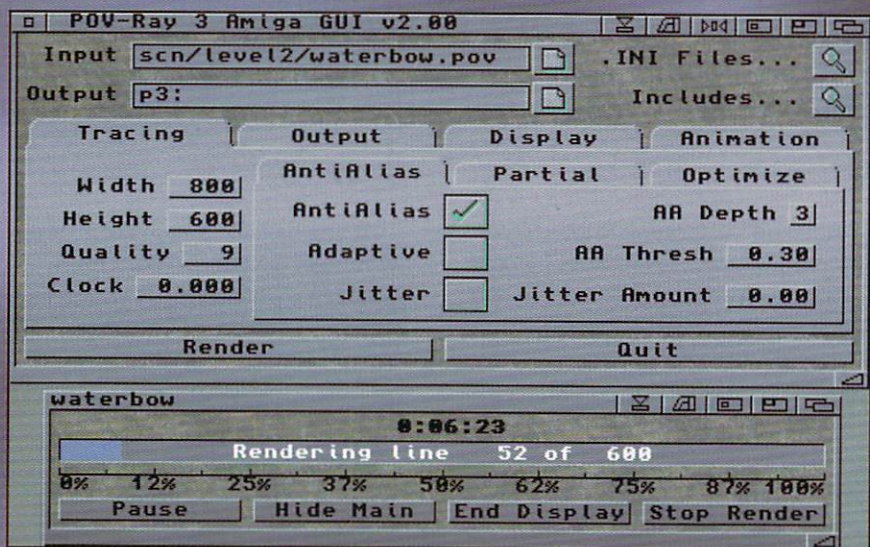


Figure 1: The POV-Ray Amiga GUI.

*Reviewed by Dave Matthews*

Persistence of Vision (POV-Ray) allows you to create stunning 3D pictures using a technique called Ray Tracing. POV-Ray began life as DKBTrace, by David K. Buck and Aaron Collins, and has evolved, under the guiding hands of the POV-Team (a disparate group of talented and enthusiastic individuals), into one of the most capable 3D software packages available. And thanks to the efforts of Joel NewKirk, the latest version of POV-Ray is available for the Amiga. But wait, there's more! Remarkably, this program is freeware!



The Amiga version of POV-Ray features a MUI based graphical front end. This allows you to select the files you wish to render, as well as set parameters such as Render dimensions and quality, display/file output type, queue multiple files for render, and a graphical completion gauge. If you are an anti-MUI holdout, you only need MUI for the front end. You can always use the actual POV-Ray program from the shell.

The Amiga version of POV supports gray scale, Extra-Halfbright, Cybervision and Picasso preview displays. HAM and Previews in a window on a public screen are promised for a future release. The Documentation included is in HTML, so you will need a browser, such as Voyager, Ibrowse, or Aweb to read it. See Figure 1 for a screen shot of the GUI.

You may have a tendency to think a freeware program may not have much to offer, but POV-Ray has more features, and can produce higher quality output than many commercial 3D programs, although it lacks some of the ease of use features those commercial programs offer.

### Objects of Desire

Like most 3D programs, the final picture is created using a variety of 3D objects, which properly textured and lit, create an almost magical illusion of a 3D world. POV-Ray supports a wide variety of objects for you to use, including spheres, boxes, cones, cylinders, torii (mmmm...forbidden donut!) and even more advanced shapes such as bicubic patches and height fields. Height fields are useful for doing landscaping.

Essentially, POV-Ray turns a bitmap into a 3D object, using the value of the pixels in the bitmap to determine the height of the 3D object at that point. Grayscale images, with 256 (or more) levels of gray, work best. Fractal images make great looking landscapes, but you can use just about any picture with interesting results.

You might want to try Fractint, an excellent freeware fractal generator available for the Amiga on Aminet,

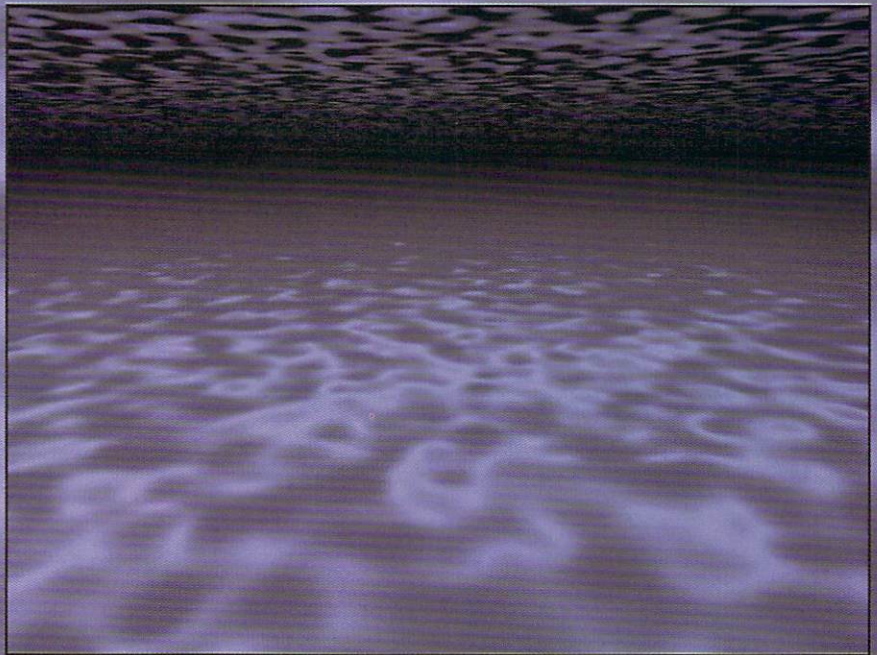


Figure 3: Refractive Caustics ala sea floor.

look in gfx/fract for Fractint and many other fractal programs.

See Figure 4 for an example picture made using a height field. This image is by Dan Farmer and Tim Wegner.

### Constructive Solid Geometry

Objects can be combined in many ways, and new objects can be created using Constructive Solid Geometry (CSG). That mouthful means to use one object to modify another. This is a

very powerful method for creating complex shapes.

POV-Ray supports four types of CSG: union, intersection, difference, and merge. In a union, two or more shapes can be added to make a new shape. In an intersection, a new shape is made only where the parts of the objects are in the same area. In a different CSG object, the new object exists only where the parts of the objects are NOT in the same area. This is often used to drill holes in objects.



Figure 4: Making a mountain out of a Height field.



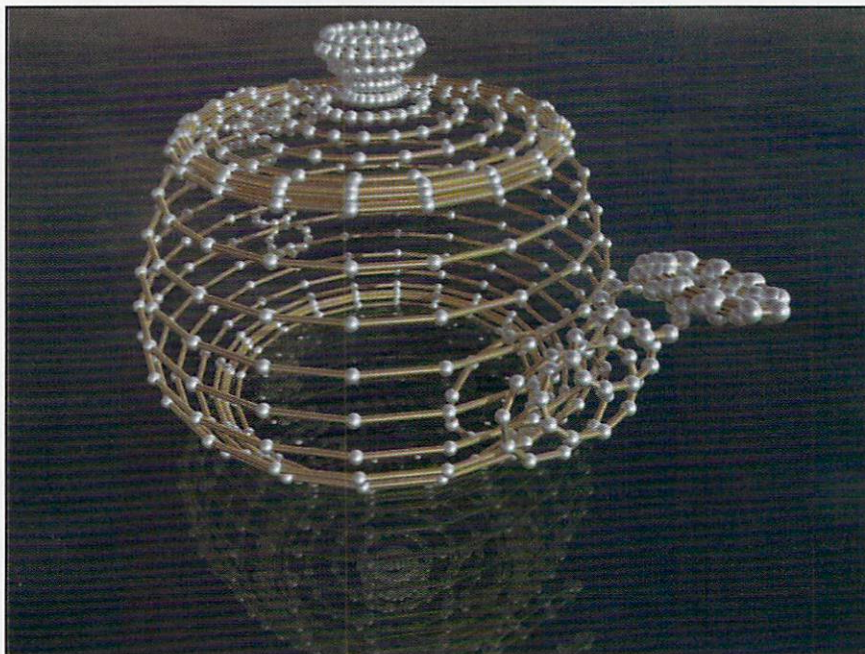


Figure 5: A sample POV-Ray image.

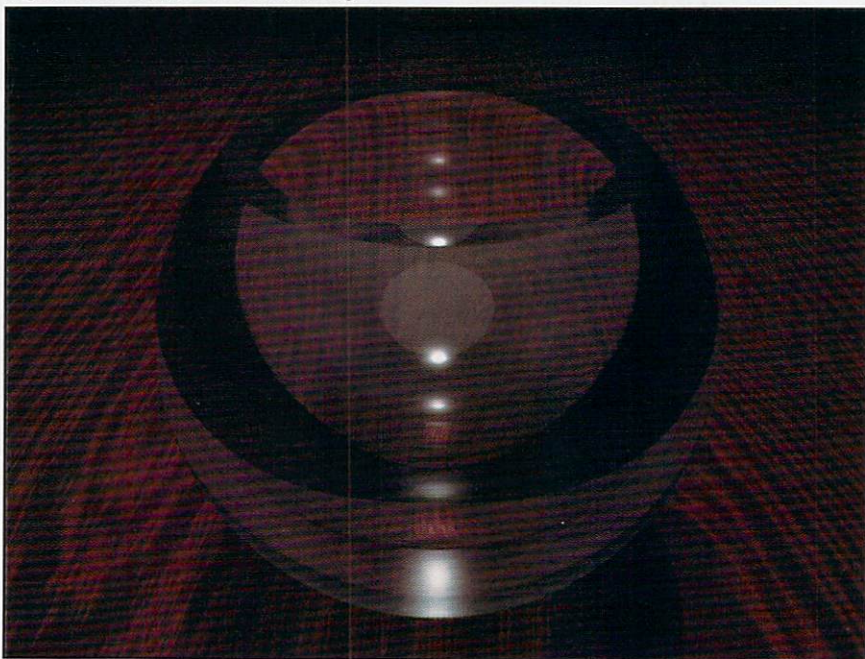


Figure 6: Sample POV-Ray image.

Finally, merge is like union, except internal surfaces are removed, which is handy for transparent objects.

### Go Toward The Light!

POV-Ray is a full Ray Tracer, and supports shadows, transparency, reflections, refractions and even iridescence. Iridescence is the rainbow effect you see on a oil slick, or soap bubble.

POV-Ray gives you enormous flexibility when it comes time to light

up your objects. POV-Ray supports point lights, conical and cylindrical spot lights, and area lights. Area lights gives a softer more natural looking shadow. You can also make the light source visible for lamps and such.

Another useful ability of POV-Ray is fake caustics. Ever look at the bottom of a pool on a sunny day? The rippling light pattern is caused by refractive caustics. See Figure 2 and 3 for examples of POV-Ray's light handling prowess.

## Radiosity can add just the right touch if you are shooting for ultra realistic rendering.

POV-Ray 3 also features a form of Radiosity (which very few commercial programs even offer!), for producing inter-diffuse reflections. This is particularly useful for indoor scenes. Ray tracing is very good at doing hard shiny surfaces, like glass and mirrors, but is not so good at realistically portraying the softer, fuzzier matte surfaces like painted walls, ceilings etc. These surfaces tend to scatter light and color in a very subtle and diffuse manner. Without this type of diffuse light reflections, shadows and shaded areas would be pitch black.

Traditional ray tracing simulates real life diffuse reflections by specifying a certain amount of ambient, which is general 'all-over' light. This works reasonably well, but lacks realism.

Radiosity, originally based on studies of heat radiation, is a method to capture this subtle inter-diffuse lighting for a warmer, less sterile look. POV-Ray doesn't feature full blown Radiosity, and as the authors state, it is somewhat experimental. The biggest drawback for Radiosity is its speed, or lack thereof. Ray tracing, in general, can be time consuming and Radiosity makes this even worse. Given all that, Radiosity can still add just the right touch if you are shooting for ultra realistic rendering.

### The Finishing Touch

POV-Ray features an astonishing box of crayons with which to color and texture your objects. Objects can be colored, solid or in patterns, given highlights, made reflective, made transparent, made smooth or made bumpy, all in various amounts. POV-



Ray contains many predefined textures and finishes, woods, stones, marbles, crystals and glass, and some which are just plain indescribable. Textures and pigments can be layered, and mixed to create new looks, from photorealistic to abstract. See Figure 5 and 6 for sample scenes included with the POV-Ray distribution. Figure 6 is again by Dan Farmer.

## Now the Bad News

Unlike commercial programs such as Lightwave or Aladdin4D, there is no modeler available for POV-Ray on the Amiga, at least not at present. POV-Ray can be a bit intimidating at first—in fact creating a picture with POV-Ray is a lot like programming in a language like C. Though you don't have to be a computer guru to learn POV-Ray, you do have to be willing and able to wrap your brains around the POV scene language, with statements like:

```
// Persistence Of Vision raytracer version 3.0 sample file.
// Use copies of this file for starting your own scenes.
```

```
#version 3.0
global_settings { assumed_gamma 2.2 }
```

```
#include "colors.inc"
#include "textures.inc"
```

```
camera {
  location <0, 3, -10>
  direction <0, 0, 1>
  up <0, 1, 0>
  right <4/3, 0, 0>
  look_at <0, 2, 0>
}
```

```
light_source {<10, 20, -30> color White}
```

```
sky_sphere { pigment { Blue } }
```

```
// Floor
plane { y, 0
  pigment (NeonBlue)
  finish { ambient 0.15 diffuse 0.8 }
}
```

```
// Sphere object
sphere { <0, 3, 0>, 3
  pigment { Orange }
  finish {
    ambient 0.2
    diffuse 0.7
    phong 1
    phong_size 80
    brilliance 2
  }
}
```

This may look utterly incomprehensible at first, but with a little work, you should be able to master it. The easiest method for most people is to follow the tutorials in the documentation, and also render the sample scene files, make small changes, and see the results.

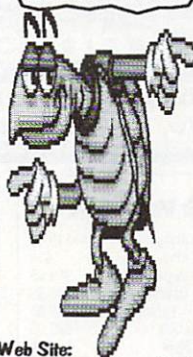
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Even if you can't (or don't want to) learn the POV scene language, you can still have fun with POV-Ray just by rendering other people's scenes. POV-Ray comes with tons of sample scenes, tutorials and there are books and CDs with pictures, objects and help galore. You can check the Amiga POV support page and the main POV page for more information, and there is also a POV USENET newsgroup, which is run on its own server. Point your newsreader to [news.povray.org](http://news.povray.org). You can find discussion on all aspects of POV-Ray, images, scene files and more there.

## In Conclusion

If you've ever wanted to get into 3D art, but were unable or unwilling to spend the bucks for a commercial 3D program, you should grab a copy of POV-Ray immediately. Even if you already have a 3D program, POV-Ray may offer abilities you can't get anywhere else. POV-Ray is an amazing program, and all the authors deserve big kudos. Especially (hey, this is an Amiga magazine!) Joel NewKirk, for bringing POV back to our favorite platform. And hey, like I said, it's free!

As always, you can contact via  
Amazing or email:  
[dm05438@navix.net](mailto:dm05438@navix.net)

Persistence of Vision Ray Tracer 3.02c  
Main POV-Ray coordinator: Chris Young  
Amiga Version: Joel NewKirk  
Main POV-Ray Homepage: <http://www.povray.org/>  
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# on line

by  
Rob  
Hays



amiga telecommunications

**This month we conclude our look at the AWebII browser by examining some of the extra goodies included in the package from Amitrix Development: HTTX, Play 16, FTPMount, and HTML-Heaven.**

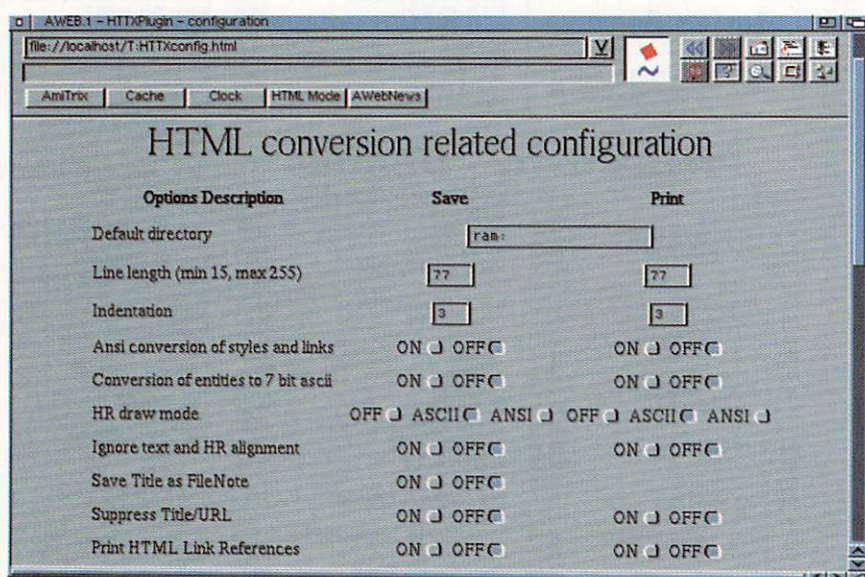


Figure 1. Decide just how you want your HTML conversion handled.

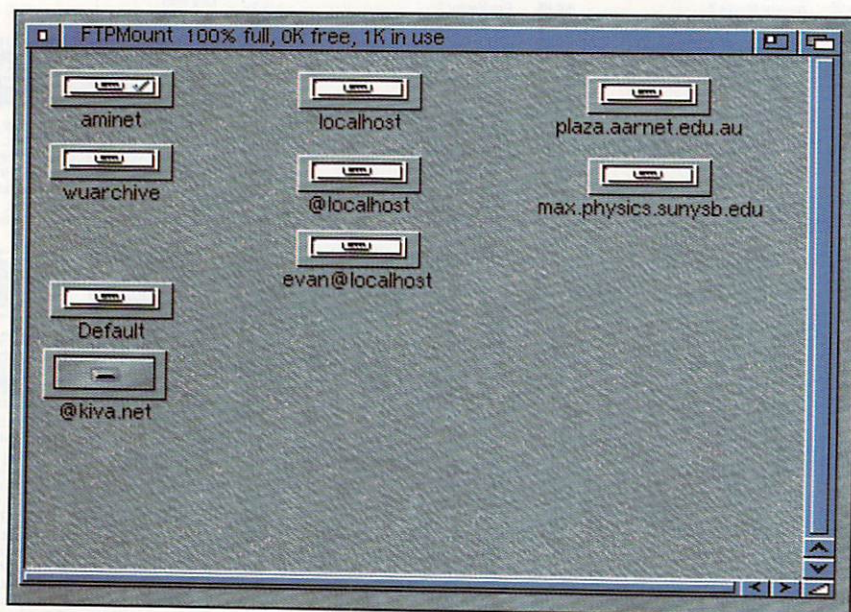


Figure 3. Each drawer represents a different FTP site.

## All Types of Datatypes

Like other Amiga browsers and programs such as Multiview, AWebII makes use of the datatype system for presenting various image or sound files. For Web work, you will most likely need to display graphics in the GIF and JPEG formats. Included here is the ZGIF datatype, a fast display of GIF images from Michael Zucchi. For JPEG images, I suggest you get the akJFIF datatype from Andreas Ralph Kleinert. This includes its own Preferences program, which is copied into System:Prefs/ by the Installer routine.

These, as well as the following programs are copyrighted by their respective authors, and appear here under license. Be sure to check your favorite Aminet site for updates, and further datatypes. The AWebII package also includes the Commodore AMS datatype collection, which includes datatypes for Sun Audio, X-Bitmap graphics, and an update to the original picture.datatype for general display.

## HTTX

HTTX, the HTML to Text conversion program and a graphic interface by Gabriele Favrin are part of the AWebII package as well. This plug-in lets you save or print as text any HTML page you wish. The program has many different options for handling the conversion, depending



## Play 16

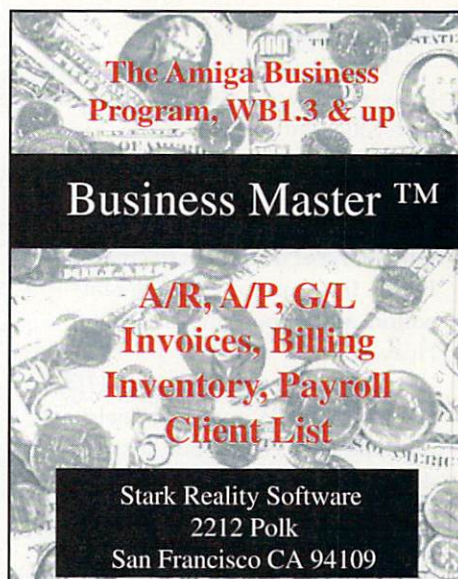


FTPMount

## FTPMount

When activated, a disk-like icon appears on your Workbench (Figure 2). Double-click this and drawer icons are shown in the window. Each drawer represents a different ftp site you have previously defined to the program (Figure 3). Open one of these

You define ftp sites by creating a normal drawer icon in the subdirectory AWeb/FTPMountDir/Hosts. Show the Information about this icon, and use ToolTypes to specify any required password, and the directory you wish to start in (Figure 6).



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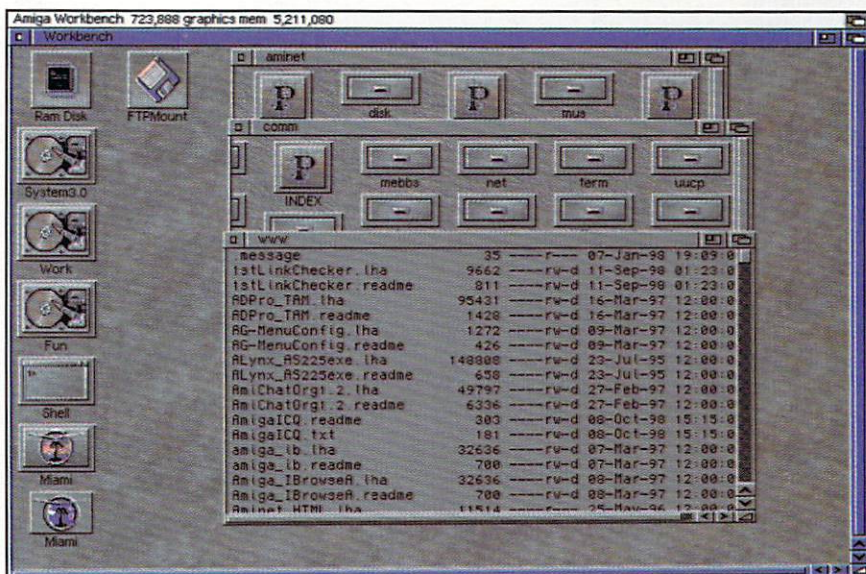


Figure 4. Keep opening drawers until you find the file you want...

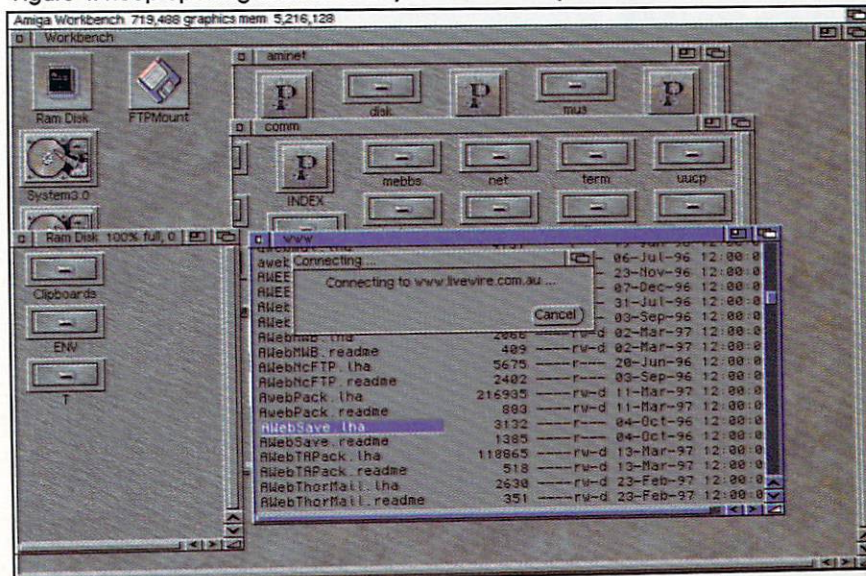


Figure 5. ...and drag it to wherever you want it. What could be easier?



## HTML-Heaven

From Paul Kolenbrander, HTML-Heaven is a series of six programs that give you point and click access to HTML tags (Figure 7). When used in conjunction with one of the supported Amiga text editors, these are inserted into your text document to create an HTML file. Currently 16 different editors are supported by HTML-Heaven.

Of the six programs, four (HTML-Genie, Helper, Wizard and Toolchest) offer the same commands, just in different formats to suit your preferences. Toolkit also offers the option of adding your own personal HTML commands for favorite URL's, etc. The

sixth program, Charrie, allows for the insertion of special characters such as copyright and non-English characters. This was the one portion of the package I was not able to thoroughly test, because my word processor of choice, WordPerfect, pre-dates ARExx.

## Results

To test the AWebII browser functions, I used the Ziff Davis Browser test at: <http://www.zdnet.com/products/browseruser/browsercomp.html>

When set to the strict HTML3.2 setting, AWebII displayed everything correctly, with two exceptions. The first was Java applets, which no Amiga

browser currently accepts. The second was a failure to display image borders, a minor lapse considering the complex and shifting nature of the HTML standards.

Printing, both to a laser printer, and a color bubble-jet produced acceptable results, depending on the setting choices made in Preferences. If I had some of the high-quality printer drivers available, the results would probably have been even better.

All-in-all, Amitrix is to be commended for providing a well-rounded, comprehensive package. Add your favorite TCP/IP program and e-mail program, and the Internet is at your fingertips.

System minimums for the AWebII package are Workbench/Kickstart 3.0+, a hard drive with 4MB of space for the software, and 2MB of RAM. AWebII is available from your favorite software supplier. The latest information and demo version can be found at: <http://www.amitrix.com>

## Where To Find Me

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 72764,2066on CompuServe

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Please include a SASE if you need a personal reply.

If you run an Amiga specific BBS, send me the information callers will need to access your system. Phone number(s), modem speeds, software settings, etc. As a service to the Amiga community I will include the information I receive in this column from time to time.

If you come across any World Wide Web sites you feel would be of interest to the Amiga community, pass them along for inclusion in the HotList of the Month. Send the info to any of my addresses above.

That's all for now. See you on line!

•AC•

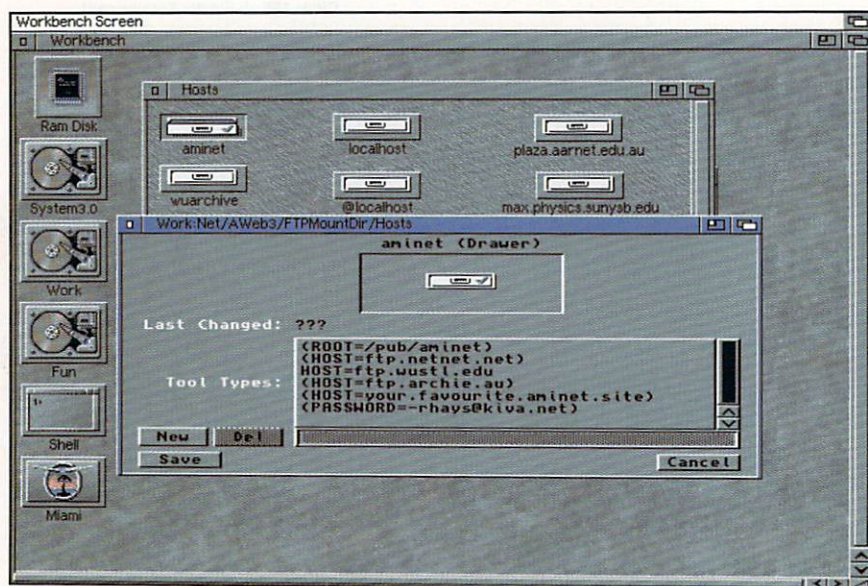


Figure 6. Set up your favorite FTP site just like any Amiga program, with the ToolTypes.

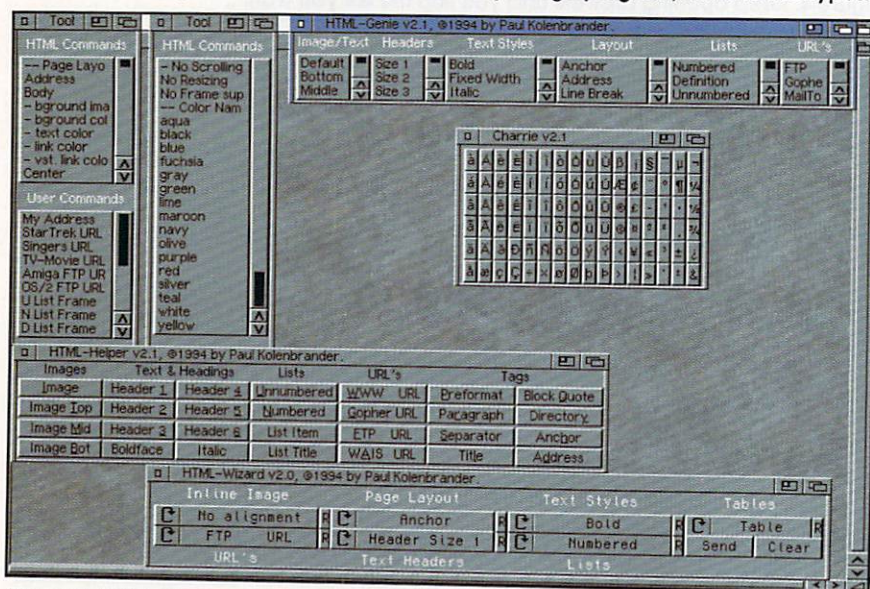


Figure 7. HTML-Heaven makes the complexities of HTML one-click simple.





# Hey! Who Tore My Amazing Amiga Magazine!

## Draw attention to your presentations with a *tattered* look.

By Nick Cook

The Los Angeles Times newspaper is currently running an ad campaign featuring the tag line, "Get the story. Get the Times." Their billboards and bus signs present a two line summary of a controversial story. At the climax of the sentence, it appears that the final words have been torn off, revealing the surface under the page (for example, the billboard's wood backing). The implication is if you don't read the *Times*, you won't get the whole story. It's an effective visual punch to the advertising. The effect is easily reproduced on the Amiga by several programs. We'll use PageStream 3, DrawStudio, and ImageFX.

### PageStream 3:

**STEP ONE:** Import the graphic you'll use as the view seen through the "rip".

**STEP TWO:** Use the freehand tool to draw your tear. Be sure to draw the hole as one object. It is easier to draw smack on top of the graphic to get the positioning just right (Figure 1, upper left).

**STEP THREE:** Click on the pointer tool to make active the object created in Step Two. Duplicate it. With the Line & Fill option, add a one point outline in a dark gray (e.g., 50% Black) and fill the object with white. As they say in recipes, set this aside until later (Figure 1, upper right).

**STEP FOUR:** Shift click on the fill graphic and the original rip graphic. Select the Object>Mask>Mask Graphic menu item (Figure 1, lower left).

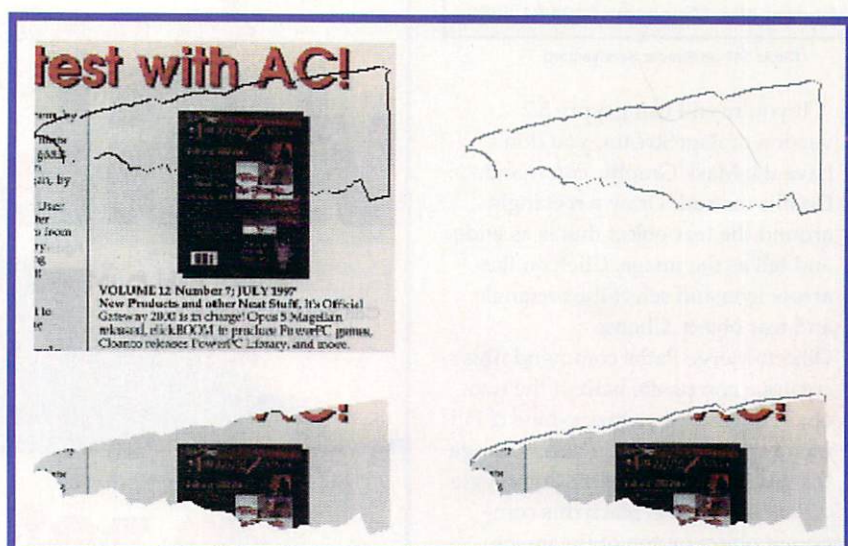


Figure 1: Tearing things up in PageStream 3.3

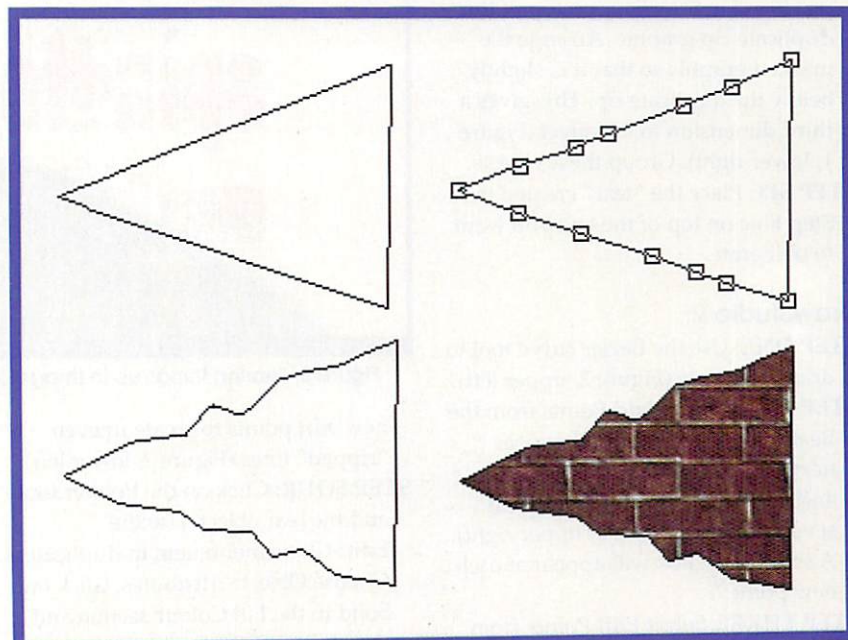


Figure 2: Tearing things up in DrawStudio 2





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If you're still using a pre 3.2 version of PageStream, you don't have the Mask Graphic command. Do this instead: Draw a rectangle around the tear object that is as wide and tall as the image. Click on the arrow icon and select the rectangle and tear object. Choose Object>Merge Paths command (this creates a composite path of the two objects). Select the Object>Line & Fill menu to open that requester. Change the box Fill to solid White and toggle off the line stroke. Stack this compound object on top of the image.

**STEP FIVE:** Stack the masked graphic produced in Step Four on top of the duplicate rip graphic. Arrange the masked graphic so that it is slightly below the duplicate rip. This gives a third dimension to the effect (Figure 1, lower right). Group these objects.

**STEP SIX:** Place the "tear" created in Step Five on top of the text you want to obliterate.

#### DrawStudio 2:

**STEP ONE:** Use the Bezier curve tool to draw a triangle (Figure 2, upper left).

**STEP TWO:** Select Add Points from the Bezier menu. An "X" will appear next to the pointer. Click on the top and bottom lines of the triangle at several points (Figure 2, upper right). A small open box will appear at each new point.

**STEP THREE:** Select Edit Points from the Bezier menu. Fiddle with your



Figure 3: Tearing things up in ImageFX 2.6.

new edit points to create uneven "ripped" lines (Figure 2, lower left).

**STEP FOUR:** Click on the Pointer tool and the tear object. Use the Edit>Clone menu item to duplicate it. Choose Object>Attributes. Click on Solid in the Fill Colour section and then Edit. When the color list appears, select White. Now change

the Pen Colour by clicking on the Edit button and highlighting 50% Black. Of course, you can use the gadgets under the toolbox instead of going to the Attribute panel.

**STEP FIVE:** Select the original rip. Select Attributes from the Object menu. Click on the Bitmap button in the Fill Colour section, then the Edit



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button. If you've preloaded bitmaps with the menu command View>Bitmap, select the desired image from the list. Otherwise, click on New then Edit to go to the Edit Bitmap Fill panel. Click on the New button to bring up a file requester. Once you've loaded a bitmap, highlight its name in the list to use it.

**STEP SIX:** Stack the filled graphic produced in Step Five on top of the duplicate rip graphic. Arrange the filled graphic so that it is slightly below the duplicate rip. Group these objects.

Export the result of Step Six as a bitmap for use in another program, or enter your text in DrawStudio and stack the "rip" on top of it.

## Me, My Scanner and ImageFX

The ripped page effect can be produced in bitmap graphics, too. You can draw the rip, but your scanner does a more realistic job. Simply tear a piece of paper and scan it. To make the

following steps easier, back the hole with black paper (I used the back cover of the ImageFX manual).

**STEP ONE:** Load your rip graphic (if you've scanned it in grayscale, be sure to convert it to color in the Colors popup menu). You'll need to know the RGB values for the blacked out portion of the scan. Go to the Palette controls and select Pick. Move the mouse pointer over the "hole" part of the graphic and press the left button. Copy down the numbers in the RGB slider gadgets. Go back to the Main interface, and select Copy to Swap from the Buffers popup.

**STEP TWO:** Load your background graphic. If you need to, make it the same size as the swap buffer. Go to the Composite panel. Select Fast Matte operation, and move Blend to 100%. Set the RGB sliders to the values you learned in Step One. Experiment with the Closeness gadget; I just re-entered the B value. Your background graphic will appear

in the rip's "hole" (Figure 3, top).

Copy it to the swap buffer.

**STEP THREE:** Reload your rip graphic and enter the text (Figure 3, middle).

**STEP FOUR:** Swap the buffers again. Double check that the Region gadget is set to Full.

**STEP FIVE:** Head back to the Composite panel. This time, set the RGB gadgets for Fast Matte to your paper's color, in this case, white. Move the Closeness slider to 1. The background graphic will cover any lettering in the "hole". Notice that the text doesn't appear on the tear, either. Nifty, huh?

Now you can make your project look like your father's newspaper after you completed your current events homework as a kid. This basic technique can be handy for shapes other than tears, such as bursts and arrows. So, rip it up!



# This Old Workbench: Episode 15

## The Importance of Being small Compression software for the net or just to make room on your hard drive.

by Dave Matthews

### Doh!

In the February 1998 issue of *Amazing Computing/Amiga*, I covered a few programs for Windows 95 (*Windows 95 Goodies for Amigoids*) that could prove useful to Amiga owners. One of those programs, Quickview Plus, I mislabeled as Fullview 4.5. This, of course, was not a mistake, I was merely testing to see if you were paying attention. Ahem. The corrected material appears below:

### Quickview Plus v4.5.0

INSO's Quickview Plus is another handy program for Amiga owners who also use PCs. Quickview Plus is a file viewer program, and supports over 200 different file formats. What makes this program of great use to readers of this article is the ability to view and unpack LHA archives. This is handy if you need to view or extract a file without moving the archive to the Amiga. While there is a DOS based version of LHA, it doesn't

support the Amiga's long filenames. Quickview Plus not only supports long filenames, it has a nice GUI for dealing with archives. You can download a trial version from their web site. You'll find this a lot easier now that you have the actual real name! (Sigh)

Quickview Plus v4.5.0  
<http://www5.eps.inso.com/>

### UnZip.lha and Zip.lha

While we're on the topic of archives and PCs, Zip archives are ubiquitous in the PC universe, although not much used here on Planet Amiga. Still, it can be useful to handle Zip archives.

These two programs enable you to view, unpack and create Zip archives compatible with PKZip 2.04g, which should be most Zip files available today. While these have no GUI, they are relatively straightforward, and of course, there are many GUI front ends for zip, lha, lzx and other archives, one small but useful one being:

#### UnZip.lha

UnZip v5.32 .ZIP archive extractor  
By kie@pacbell.net,  
John.Bush@East.Sun.COM, and  
e9225662@student.tuwien.ac.at  
util/arc/

#### Zip.lha

Zip v2.2 .ZIP archive creator  
util/arc/

### unpacker21.lha

This is a no muss no fuss program which can unpack LHA, LZX, ZIP, DMS and other types of archives. You can run it either from the Workbench or shell, and it pops up a file requester for the archive and destination. The configuration file can be edited to add new types of archives.

This looks like a good place to revisit XPK, which I covered in the September 1996 issue of *Amazing Computing/Amiga*. Since that article, XPK



Figure 1: The new XPK Preferences

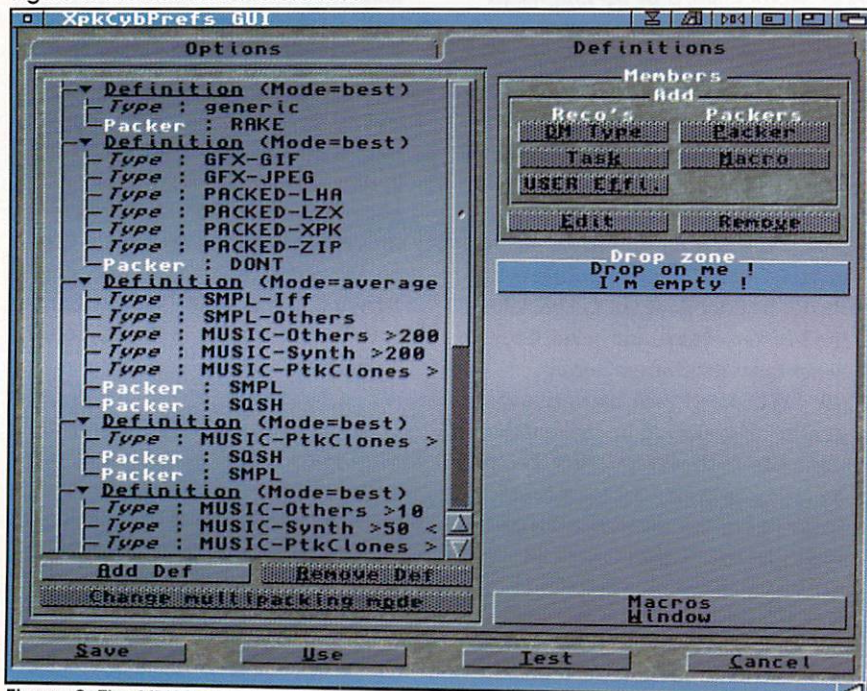


Figure 2: The XPKCybPrefs Interface



development has been passed on to a new author, who has released several updates.

**unpacker21.lha**

Easily extract/view/test archives via WB or Shell!

By torchia@windsor.igs.net  
(Ralph Torchia)  
util/arc

Requires AmigaOS 2.x+ and external archive programs

## XPK\_User.lha

XPK is a standard interface which allows access to multiple compression formats. A programmer can support XPK, and allow users to pick any of dozens of XPK compression methods without having to code each method himself. This makes for easier programming, and more options for the user. The XPK system also features the ability to compress programs and decompress and run them transparently. This is a great boon if your hard drive is feeling cramped, though XPK compressed programs launch a little slower and use a bit more ram to get started.

Dirk Stoecker has continued work on this venerable and powerful system. Dirk has made many improvements, including several ease of use features. Perhaps the most visible and useful change for the user is the addition of a preferences system. This allows the user to specify such things as default packers, and compression ratios. It is also possible to add filters for files which should not be compressed via XPK, such as ZIP, LZX and LHA archives, and GIF, JPEG and PNG pictures, all of which, being compressed already, would not compress well or at all using XPK. See Figure 1 for the XPK preferences program.

More and more programs are supporting XPK lately, including commercial programs like Diavolo, a hard drive backup program. If you have any interest at all on saving disk space, I recommend XPK highly.

**XPK\_User.lha**  
**FREEWARE**

V4.16 Compression package, user edition

by Dirk Stoecker, Christian von Roques,  
Urban Dominik Mueller, ...

util/pack

<http://www.amigaworld.com/support/xpkmaster/>

<http://rcswww.urz.tu-dresden.de/~stoecker/xpkmaster.html>

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## XFH.lha

Like Windows Drivespace, XFH is an on the fly device compressor, using the XPK system. XFH can compress specified directories or entire hard drive partitions. Once compressed, all the files on the compressed drive are automatically decompressed as needed. Except for a bit of extra time and memory, you won't even know the files are compressed.

The beauty of XFH is, your program doesn't even need to understand or be written with XPK in mind, it's all handled at the system level. And with the new XPK preferences system implemented now, XFH is even more handy than ever.

**XFH.lha**

V1.40 (de)crunching handler for XPK  
bombadil@diku.dk, MC6489@mclink.it,  
tron@lyssa.pb.owl.de  
Uploader: Dirk Stoecker  
<stoecker@rcs.urz.tu-dresden.de>  
util/pack

## XpkCybPrefs.lha

With the new versions by Dirk Stoecker, XPK gained the USER packing method. This is not a compression sub-

library, but simply tells XPK to use the external preferences system.

XpkCybPrefs takes advantage of this ability to create a very flexible system which makes the XPK compression system even more powerful.

Using XPKCybPrefs, the user can specify compression methods based on filetypes. For instance, music MODs could be compressed using one method, executable programs using another, and archives and compressed picture formats like PNG would not be compressed at all.

XPk is compatible with XFH, so you can compress entire partitions and have all the files on them optimally compressed. See Figure 2 for the interface.

**XpkCybPrefs.lha**

V1.3: "The" xpkUSER ultimate implementation !!!

By Alexis "Cyb" Nasr, David "Reez" Le Corfec

Type: util/pack

Requires: OS2.04+, xpkmaster.library  
v4.15+ (included), datamaster.library  
(included), MUI 3.3+  
**GIFTWARE/FREEWARE**

As always, you can contact me via  
Amazing or email: dm05438@navix.net

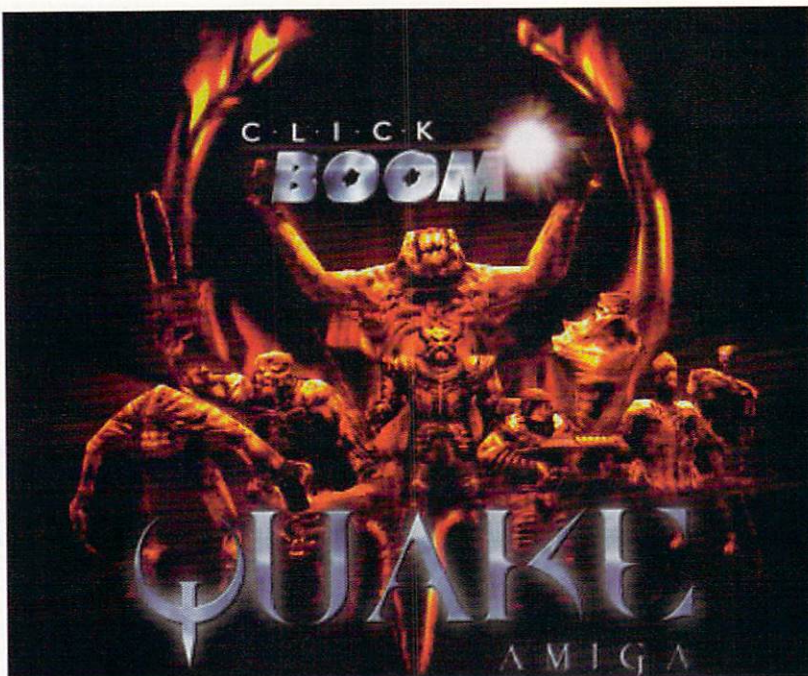
•AC•



# GAMES ON THE AMIGA

By Peter Olafson

Doom clones  
abound as we  
wait for the  
release of Quake.



People have been speculating about it since the winter of 1994. And now, it has finally happened: The Amiga is Doomed.

Following the late December release of the Doom source code, at least six Amiga ports of iD's seminal 3D IBM shoot-em-up have been undertaken in places as far-flung as New Zealand and Finland. Additional versions are rumored — including a Power Amiga port — but I wasn't able to confirm their existence at press time.

At this writing (mid-January), four Doom ports are available via AmiNet and the five that are in circulation can be downloaded from the Web at [www.pluk.com](http://www.pluk.com) and its speedy mirror, [amiga.tc3net.com/doom](http://amiga.tc3net.com/doom), along with the necessary auxiliary files. The various Doooms all require the resource, or "WAD" file, from a shareware or commercial IBM version of Doom and some also require *ixemul.library*, *RTGMaster* and *AHL*.

I've tried all five — a sixth reportedly is no longer under development — and the best is easily Peter McGavin's *ADoom*. It's an extraordinary piece of work.

## ADoom

For starters, Peter McGavin's *ADoom* is decidedly compatible. *ADoom* requires Kickstart 3.0, an 020 or faster processor and at least 4 or 5 MB of fast RAM, but works on ECS systems and reportedly will even work under OCS if

you have an 040 or faster. It's system-friendly — booting from a Workbench icon, requiring a minimum of tweaking and multi-tasking happily. You'll want to nudge your buffers up to 600 or so to speed loading and reduce disk access. It's fast on my 060/50-based A1200. Another port, *DoomAttack*, is said to run like lightning on 030/50-based systems. It looks great in low-res AGA, and you can choose from a slew of other screen modes.

And lest you think this is simply Doom, as it exists on virtually every substantial console and computer system, know that *ADoom* has the hard, bright edge uniquely associated with Amiga games. This murky, dark first-person shooter — kill the critters, grab the weapons and find the exit — comes across as particularly vivid on the Amiga.

It's also versatile. With the appropriate store-bought WAD file, *ADoom* will run other games created under the Doom engine. That includes the registered version of Doom; *Doom II*; Master Levels for *Doom II*; *The Ultimate Doom* (though you'll need to rename the WAD file to *doomu.wad* to access the fourth episode); the two 32-level WADs that comprise *Final Doom*; and custom WAD files created by users using Doom editors. Which raises a useful question: when are we going to get a Doom editor for the Amiga?

Unfortunately, WADs for *Heretic*, *Shadow of the Serpent Riders* and *Hexen* — all Doom spin-offs from Raven

Software, which got its start on the Amiga with *Black Crypt* — don't work. Nor does the one for Velocity's *Strife* — a Doom-cum-RPG spin-off that appeared in 1996.

Perhaps the most amazing thing — it's early. Playable and functional as it is, *ADoom* is only up to version 0.5 (which adds music). I keep trying features and keep being surprised to find them up and running. To be sure, work remains to be done — notably on improving net play and allowing players to remap the keyboard controls.

But a poorly-placed "fire" key is my only significant complaint at this stage. Doubtless Amiga gamers would have settled for Doom in any form. This isn't any form. It's Doom as we'd only dreamed it could be.

I'm apparently not alone in thinking so. In January, the [comp.sys.amiga.games UseNet newsgroup](mailto:comp.sys.amiga.games@usenet) was so consumed by discussion of the Amiga conversions of this 3-year-old game that there was relatively little comment on the imminent release of the Amiga version of Quake.

## Quake

Oh yes, we *will* be getting Quake after all. It's unlikely many were surprised when *clickBOOM* stepped out of the shadows late last year to reveal it planned to publish an Amiga version of iD's follow-up to Doom. Speculation had been rife on UseNet after the publisher of



the Amiga version of Myst tipped its hand in letters to operators of websites offering versions of Quake hacked from copies of stolen source code.

At this writing, Quake Amiga reportedly is in final testing, and has only to pass muster with iD Software before moving to duplication, with an expected street date around February 1 at a list price of \$47.

It's expected to require AGA or a graphics board, an 020 or faster processor with an FPU, 35 MB of free hard-disk space and (contrary to my earlier speculation) 8 MB of fast RAM. An 060 processor, 16 MB of fast RAM and an Internet connection are recommended.

Internet connection? Yup. As suggested a few issues back, Quake Amiga is expected to inherit all the functionality and expandability of the IBM and Mac versions that preceded it — including net play and compatibility with the vast online library of Quake add-ons, which can utterly transform the game. But a recent clickBOOM newsletter indicates the game will nevertheless remain very Amiga-like, with multi-tasking, locale and ARexx support, pull-down menus and the ability to play in a re-sizeable window on any public screen.

The publisher is also planning a "Quake TNT Pack" for February release. The contents are still up in the air, but it's expected to include 600 megabytes of Quake total and partial conversions, demos and levels. And we'll keep you posted on the hottest Quake properties on the net on an ongoing basis.

## Wolf Wolf

And, finally, what about Wolfenstein 3-D? The source code for that seminal 1992 shooter — essentially Doom with 90-degree angles, flat surfaces and an unbelievable electric bill — is available as well. However, the Amiga already has a supply of Wolfenstein-style games — the latest, Genetic Species from Vulcan, was closing in at press time — and the consensus among programmers on the net is that the code isn't particularly clean.

That's not to say it won't eventually get done, but that it may require a genuine labor of love — an emotion in which Amiga coders seem to be amply supplied.

# GAMES ON THE AMIGA

By Peter Olafson

(Continued from *Amazing Computing/Amiga February, 1998*)

## That's \*The\* Pioneer Plague! (Terrific Software, 1988)

While Williams felt "burned out" after Sinbad, his relationship with Cinemaware out-lived that project and extended into 1988 — albeit in the reduced role of sound man rather than designer. In late '87, he handled the audio for the Amiga conversion of *The King of Chicago*. And in 1988, Williams received a co-credit for sound effects on *Rocket Ranger*. Williams reports that Cinemaware invited him to design *Rocket Ranger*. But, he said that "personality differences" — chiefly over issues of game appearance versus game design — and a certain wariness about Cinemaware's future prevented him from entering into a more permanent relationship.

Besides, Williams didn't feel mentally prepared to undertake another large project. The idea "made me feel ill," he said. Instead, he spent much of the year working on a science-fiction novel, the unpublished *The Wyrning Bowl*.

But one day in 1988 he walked into a computer store and saw the Amiga tank game *Firepower!* — the first release in Microillusions' One-on-One line — that amounted to "running around and blowing stuff up".

"I've always been involved in designing these huge, really complicated games," Williams said. "And yet I've always had in my heart a question: Are they really more fun than those Atari VCS games? And I've never been able to say 'yes'. I looked at that [*Firepower!*] and I thought, 'Y'know, I could do that'."

Williams' *Firepower!* turned out to be *Pioneer Plague*. (It was supposed to be called *\*The\* Pioneer Plague*; Williams wanted it to have the sound of a Robert Ludlum title.) It's his "Get Back" — Williams' attempt to make a simpler game without a big project's unpredictability and high expectations

## A Tribute to the work of Bill Williams: Part 2

and the self-imposed pressures involved in working from an advance. "I have a really really strong cop in my head that says, if someone pays you money, you deliver value."

"That was one of the very few times that I started out with a theme before I did any coding," Williams said. "Remember, I'd just finished writing a novel. I was thinking like a writer, and I had thought of an idea for a novel that I was kind of interested in writing. If I'd found a publisher for the first book, I probably would have written it as a novel."

The story concerns the unfortunate genesis of *Pioneer Probe Mark IV*. This self-replicating spacecraft was designed to terraform the galaxy to provide homes for the wretched residents of Earth's too-teaming shores. Its creators hadn't reckoned on the possibility of mutation. It did mutate; it's now "the devil's own answer to overpopulation". It is no longer checking for prior tenants of the planets it terra-forms. And it's headed your way.

Your job is to shut it down before it can spread. You send your lushly-drawn craft ranging over a series of handsome gray and sepia cityscapes, blowing up Sky Hatches before they can launch their own probes, dealing with the enemy craft sent up after you and sucking up fuel from refineries.

Initially, it's easy to blow off *Pioneer Plague* as a simple top-down shoot-em-up. A half-hour later, you'll find it considerably less easy. The urban backdrop isn't simply there for its looks. For one thing, it's a source of power. If you mess with the right buildings, you can screw up the communications of the ships they control. And while you can find power-ups that fly in pattern alongside your ship in any number of shoot-em-ups, how many games allow you to program the patterns of the drones that fly close support for your craft? (Williams said he wanted to share the pleasures of programming with his audience.)



Pioneer Plague stands out in other ways. It was the only Amiga game released by Terrific — an off-shoot of Atari (and later, Amiga) magazine publisher Antic. It anticipated by three years the swarm of top-down, multi-directional shoot-em-ups launched with Titus' Battlestorm in 1991. And it's one of a handful of games to make extensive use of HAM (for "hold and modify") mode, in which the Amiga displays 4,096 colors on screen simultaneously.

Now of course, 16.7-million color images are standard across 32-bit computer platforms. But in 1985, and still in 1988, HAM cut a dashing figure when placed beside the IBM's then-standard 16-color EGA and the Macintosh's art-deco black-and-white. HAM is also a famously uncooperative patient, and typically has been used by game designers (when it is used at all) only for still graphics. But Williams had been working with slices of HAM since Mind Walker. "It was there," Williams said. "It was there and I kept on thinking, 'Well, surely you can figure ways around those

through the year," Williams said. "That sounds like a description of hell."

## Endgame

Knights of the Crystallion (U.S. Gold, 1991): The lure of the Big Project was still strong. A week after finishing Pioneer Plague, Williams started on Knights of the Crystallion. It would occupy most of the next two years.

"Knights was the game I threw the most of my soul into, out of all the games I ever did," Williams said. "Knights was my attempt to draw the industry into a different direction. It was going to be my epic, it was going to be my masterpiece — we called it a cultural simulation — and I thought I could pull it off."

"Now I realize you'd have to do it with a major team and it would require major resources. I'm happy with what I did, but I didn't achieve 20 percent of what I'd hoped [owing to] limits of time, machine, publisher. And discovering that creating a new art form just isn't as easy as you thought it was, Bill."

crystals of power. The spirit within certain hidden crystals could be captured and given shape by mentally adept Orodrim. That's how a Crystallion — a great crystal horse that is a token of stature among the Orodrim — is created. And, naturally, hatching your Crystallion and taking your place among the community's leaders, is easier said than done.

Knights is a genuine production number — a two-disk affair with a rendered intro (and a reportedly spectacular outro), extensive use of HAM mode, a lengthy audio cassette of Williams' music (tribal electronica resolving into a doomstruck chorale) and an 18-page booklet (The Tocanon) consisting of haiku-like "meditative verse from the City of Orodrid" which doubles as copy protection. Knights was also translated into four languages. Initially, however, it wasn't going to be released in the US.

The structure of Knights is rather like that of Sinbad: a hybrid of action, resource management, and strategy sub-



**"I had a lot of fun doing it. Doing Necromancer was a blast. Mind Walker — a situation of complete creative freedom. Later, it turned into a big business and got tainted."**

**"But I was pretty privileged. I really lucked out."**

**Bill Williams**

problems.' So I'd go ahead and I'd try." (Your ship, the shimmering mother ship, the drones, the bonus screens and some of the enemies are all rendered in HAM.)

Williams always worked at his golf ball-like home using an A1000 with a 2.5-meg RAM expansion and no hard disk. "My attitude was that I'd successfully worked that way before, and if someone came to me and said, 'we want to work with you but you have to move to California,' it was 'Adios! I like California — it's a nice place to visit — but I love fall in Michigan.'"

Nevertheless, in 1988, Williams flew out to George Lucas' Skywalker Ranch to talk about a job as a staff sound man for LucasArts. "The kiss of death for me was when the fellow showing me around said that the temperature is almost like thermostat-controlled all the way

The idea came from Williams' childhood. When he was about 14, he and his friends subdivided their back yards into territories, assigned them names (Williams was king of Ceygolia), drew up elaborate topographical maps, played out war games — and, eventually, cleared the decks with a dimensional shift that created a whole new world.

The world had a river. A vast sea beast creature swam into the river in pursuit of a whale, got itself stuck and died. The people who found its remains founded the city of Orodrid on its bones (a notion partly inspired by Roger Dean's cover for the Yes album, Relayer.)

At that point, the 29-year-old Williams picked up where the 14-year-old left off. The great beast's brain cells didn't decay, but fossilized into pulsating

games. In the Tsimit, the player searches for crystals in a series of hillside "veil" mazes — sometimes shrouded in darkness — and fends off critters with balls of plasma. In the Proda, you must arrange your crystals in patterns to add charges to your Crystallion suit which allows you to survive in the Tsimit while keeping the crystal-eating Cripids at arm's length. A card-matching game (Deketa) improves your telepathic powers. Mastery of a board game stressing efficiency (Bosu) is required to complete a veil of the Tsimit mazes. If this sounds like a lot to tackle, to compensate, mastery of one sub-game allows the player to perform poorly in another.

That's to say nothing of the elaborate underpinnings of the Orodrim economy. As always, it's a little different



than what you might expect. By then, Williams was helping out in a Pontiac soup kitchen, and "I got into designing an economy in which all of the rules necessary to actually doing well provide an economic reward for thinking charitably and being part of the community, rather than selfishly grabbing all of the resources for yourself."

The hard part was getting the game published. *Knights* was slated to be released by Terrific. When that label folded in 1989, Williams lost a publisher but gained an agent. Terrific head Jerry Wolosenko shopped the game to a number of software houses (including Psygnosis), but ran into objections over the inclusion of resource allocation and poetry. And, conceivably, because it was a bit strange; *Knights* is very much its own creature.

"The popular stuff at the time looked rich," Williams said, "and game-design-wise, it was the same old game that we'd been already playing for the [previous] 10 years."

The game does lack a strong geographic center — an anchor for its disparate pieces — that might have made its unusual concepts feel familiar. But that strangeness, as in all of Williams' games, is part of the appeal, and those parts add up to a whole that is somehow greater than their sum.

## Into the Breach

With *Knights* complete, Williams began work on an untitled Amiga project — a game that was to incorporate an advanced version of the "tapestry" effect from *Sinbad*. Williams has long held that game design is more fun than game playing, and wanted to give the player the power to create a work of some sort. Here, the player's passage through the game world would effectively create an elaborate mural.

Williams was still in the "thinking phase" on this concept when something happened that drew him away from the Amiga — and computers, period — and that eventually led him out of the industry entirely. Sculptured Software had been calling to offer Williams work since about 1987, and he'd always put them off. But one week early in 1991, the call came in close juxtaposition with Williams' worried hunch (based on royalty statements and reports from colleagues) that "computer games were getting kind of risky."



*Pioneer Plague* (Terrific Software, 1988)

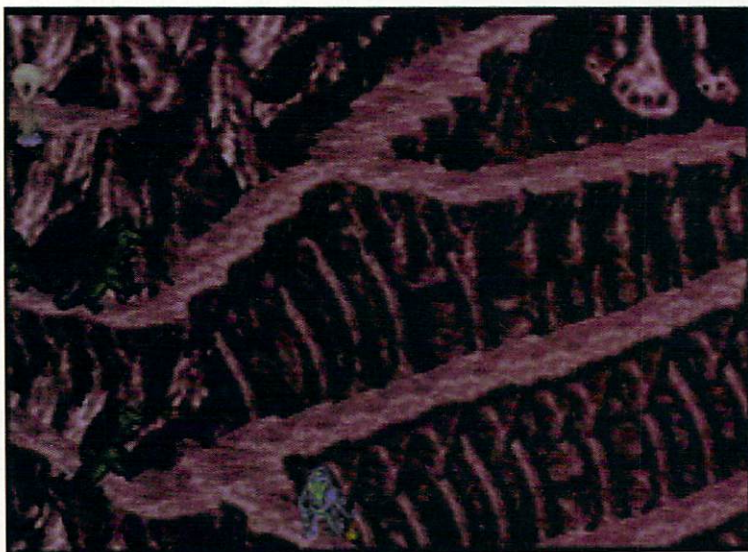
Leaving the Amiga wasn't a pleasant prospect. "It hurt," Williams said. "By that time, I had been doing Amiga things for so long that I never had to look up addresses on anything. It was just like the back of my hand." But Sculptured's offer had an attraction that recalled Williams' experience with the pre-natal Amiga in 1984: "a black box with a whole bunch of unknowns and completely clear field to play with." And so, this time, Williams said "yes".

Looking back, Williams realizes he was sacrificing a measure of the creative control he'd always treasured. "I had no idea there was going to be that secondary effect," he said. "Here I'd always tried to design games where I did everything and the level of suits I had to deal with was at a minimum. And, suddenly, I'm in a world where you've got more suits than anything else and they all think they're game designers and not a single

one thinks in terms of game design theory."

But that wasn't apparent immediately. His first project involved peering into the hardware's silicon heart to create an NES sound driver — one that would be used in a number of later Sculptured games. That first year, Williams also created a well-received version of *Monopoly* (Parker Brothers, 1991) for the NES later ported to the Super NES and the Genesis — a version notable for eight-player support, plentiful use of animation and advanced AI not to mention the resurrection of Mr. Money Bags.

Two other projects from 1991 never saw the light. *Railhawks* — a split-screen game based around a stomach-turning rocket-powered roller coaster with switchable tracks — floundered when Williams learned that Sculptured couldn't then afford to do an unlicensed



*Knights of the Crystallion* (U.S. Gold, 1991)



game. While Williams was obliged to develop Nintendo games on an IBM compatible with special circuitry that enabled it to emulate an NES, a rudimentary demo for Railhawk was created on the Amiga. He also got as far as storyboarding a licensed Barbie game - shudder - based on a safari to save creatures near extinction.

Similarly, the three or four subgames Williams designed for a Super NES cart based around Robin Hood: Prince of Thieves got lost in the woods. The one Williams liked best — a top-down war game seen from treetop level — sounds very Amiga-like; one can just imagine the parallax scrolling. Williams indicates the producer on the project felt the designer couldn't deliver it in the required quick turn-around time.

And, finally, with his Sculptured's president pushing for his participation, Williams designed Bart's Nightmare (Acclaim, 1992) for the Super NES. The latter was a "tense project" which Williams describes as "Bill's Nightmare." Williams loved The Simpsons, but this was a case, he said, of "way too many cooks".

"We were in a situation in which, no matter what we did, it was going to be wrong," Williams said. "It was a situation where you would get an OK, you would implement exactly what you'd gotten the OK for, and it would be wrong, and they'd want something completely different."

While Williams takes responsibility "for at least 50 percent of the crap that went on," the experience left a bad taste in his mouth. Not that the taste wasn't already a bit sour. At a party that year, someone asked Williams what he did for a living and he told them — "in vocal tones that you would use to tell someone that you're a rep for a tobacco company. And I heard that and I thought, 'Oh, my god, that's what you think of yourself.'"

The upshot was that Williams handed the 92-percent complete project off to another designer and headed off to a Lutheran seminary in Chicago, where he studied to become a pastor. "I'm actually the only person who's ever gone to a seminary on Monopoly money," he said. The city's polluted air ultimately proved too much for his lungs, and Williams left midway through the program's four-year term with a master's degree in theology.

Indeed, by then, he was finding it difficult to breathe even at the relatively modest elevations of Michigan. And so, in 1994, the couple sold their dome and

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moved to Rockport on the "Texas Riviera". The climate is warm and dry, the air is scrubbed clean by Gulf winds, and the town is home to a thriving arts colony. Williams' wife of 14 years is an accomplished sculptor and may be doing the art for a children's book. For almost three years, Williams could breathe.

His health took a "nose-dive" in February, 1997. Now homebound, sedated against the pain and reliant on oxygen, he remains as active as possible. He's still writing MIDI music — what Williams describes as an updated version of "Switched-On Bach" — using samplers, a drum machine, a Roland MT-32 and a sequencer (running on his old A1000, which still doesn't have a hard disk). "There's no anesthesia like fascination," Williams said.

He's also wrapping up loose ends for another book. *Naked Before God* — an autobiography in the guise of theological fiction — is slated to appear in April from Morehouse Publishing. Written in pencil over four months — faster than Williams has ever worked — its 132,000 words fairly poured out of him. "The pencil slows you down," Williams explained, "and I have to think about every sentence."

"The thing is so weird that they had to create a new category for it," he said. It's a sort of Bible Walker. Williams, in the person of Nathaniel, wanders through the scriptures, his ever-present oxygen tanks strapped to his back, arguing with Christ and his disciples who own a pickup truck over why bad things happen to good people and what constitutes proof of God's existence. "As you might guess

from my games, the format is kind of unusual," William said. "It's interspersed with poetry, essays and quotes from other books."

People still occasionally invite Williams to work on games, and he always says "no". But last year, with the unpleasantness of Bart's Nightmare four years behind him, he did do some preliminary design work for Sculptured on a Nintendo 64 game with the working title of "Mustache Red" — until he finally had to put it aside.

"My job these days is breathing," he said. "Every now and then, I have a little free time, and I have to spend my free time on things that are important to me — and that didn't land in the category well enough."

Williams can't program anymore; the lack of oxygen prevents him from holding in his head all the little things that a coder has to remember. But, were he free of his limitations, he's sure he'd still be designing. Indeed, when I mentioned in passing a design I'd been kicking around, Williams seemed instantly to revert to game-designer mode — and offered the perfect, crowning touch.

"I had a lot of fun doing it," he said. "Doing Necromancer was a blast. Mind Walker — a situation of complete creative freedom. Later, it turned into a big business and got tainted."

"But I was pretty privileged. I really lucked out."

•AC•

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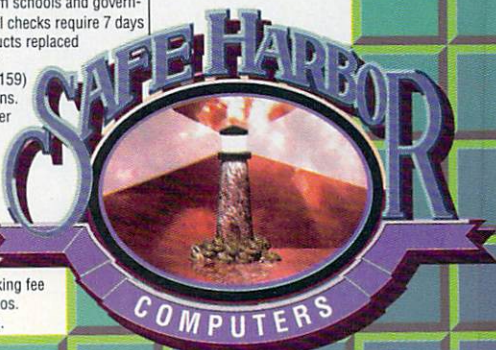


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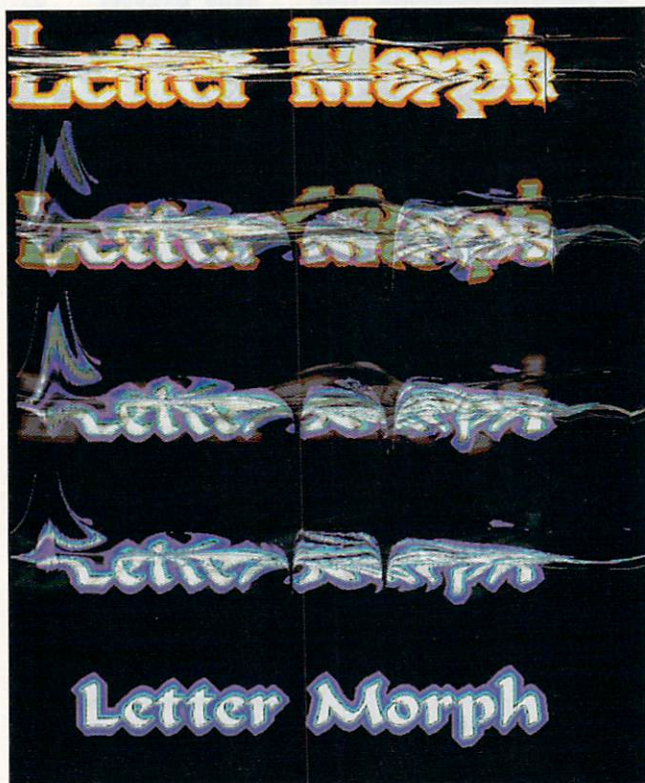


Figure 1. This is the resulting animation that refers to method A in the text. It's rather like psychedelic lightning.

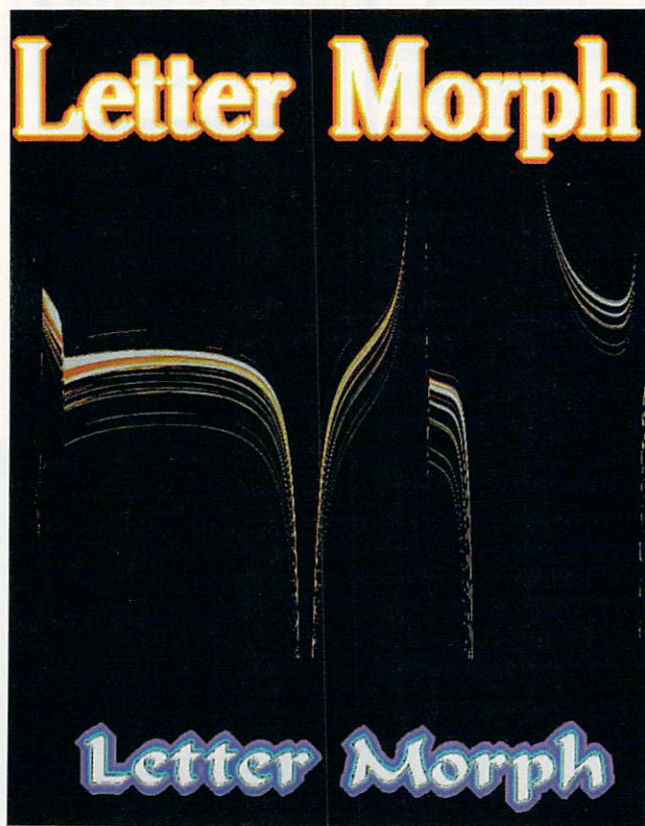


Figure 2. Using method B, the morphed transition has a painterly feel.

## Letter Morph Geometry

In animation, there are an infinite number of ways to get the effect you need. In this tutorial, we explore the use of text morphing in a variety of operations.

by R. Shamms Mortier

To create these effects, you will need Nova Design's Cinematte (which comes with ImageFX), and either TrueBrilliance or DeluxePaint VI. Cinematte is a world class morphing system. Morphing allows you to take one source image, or one animated sequence source, and transform it over time into a target image or sequence of images. The source and target images or sequences have to exhibit the same dimensions and pixel depths. Other than that, you can create an infinite number of ways that the transformations take place.

I am calling the morphs we are about to generate "letter morphs" because I want to focus on their use as video titling effects. One specific use might be to morph a production company's name into the title of a film or video. Another might be to morph a place name where an action is occurring (say, Atlanta) into another place name (say, Chicago) as a transition. When you think that it wasn't that long ago that all of these effects had to be painstakingly created by hand, you begin to realize the purpose and value of accomplishing this process in a digital medium.

Cinematte allows you to move single points in a grid which overlays both the source and target images (or frames in an image sequence). Selecting a grid point on the source image changes its color on both the source and target images. That way, you can move the same point on both the source and target images to exact places in the image.

It is the way that these codependent points move over time that creates a variety of transforming effects. The simplest morph is one in which the source and target image areas are similar. For instance, if you were to place two different actors against the same backdrop, and keep the camera locked so both would be set against the same view of the background, outlining each image on the Cinematte grid would produce a smooth transition from one actor to the next. Hollywood loves this effect, though overuse of any



effect produces boredom and expectation in an audience.

For that reason, producers are always looking for ways to achieve new looks, even when the only way to get them is to break all of the rules. It is a rule, for instance, that the splined lines that connect the points on the grid are never to cross each other, because the morphs will become entangled in strange transitions. But if uniqueness and strangeness is a desired outcome, this may be exactly what is needed.

## Setup

When you get the hang of it, you begin to realize that there is a temporal geometry to the movement of points on the morphing grid, a geometry that has its own visual rules of operation. We are going to look at three separate geometries, each of which gives a different animated morphing result. Here's what to do:

1. Create two images with the same size and resolution in Brilliance or DPaint. Each should be a text block. In our example we have used two different typefaces, each of which reads "Letter Morph". If you use different color palettes for each, the transitions will appear more radical. Similar palettes make the transitions appear smoother. Save these images to disk.
2. In Cinematte, load each of these images separately into the Source and Target areas. Set the number of frames to whatever number the animation is to have. Render a preview of a frame in the middle of the sequence, and anywhere else you want to preview the results. Before playing with the grid points, a center frame should look like the two separate images faded into one another.

## Your Choice

Now it's time to move the grid points, and we are going to use three different methods (A, B, and C), rendering an animation after each of these three methods is complete.

- A. In this example, we are going to move the points in the Source image so that they outline the text, and we will do likewise in the Target image. Try and move the same points to similar places in both the target and Source images. Depending upon the comparative shapes of the texts blocks, somewhat different results may occur in the animated transition. Render the animation, and save it to disk.
- B. In the second example, we will pay no attention to the outline of either text block. This time, we will move all of the points in the Source image as far as we can towards the borders, left, right, top, and bottom. In the Target image, we will move all of the points on top of each other to the center of the image. Render the animation, and save it to disk.

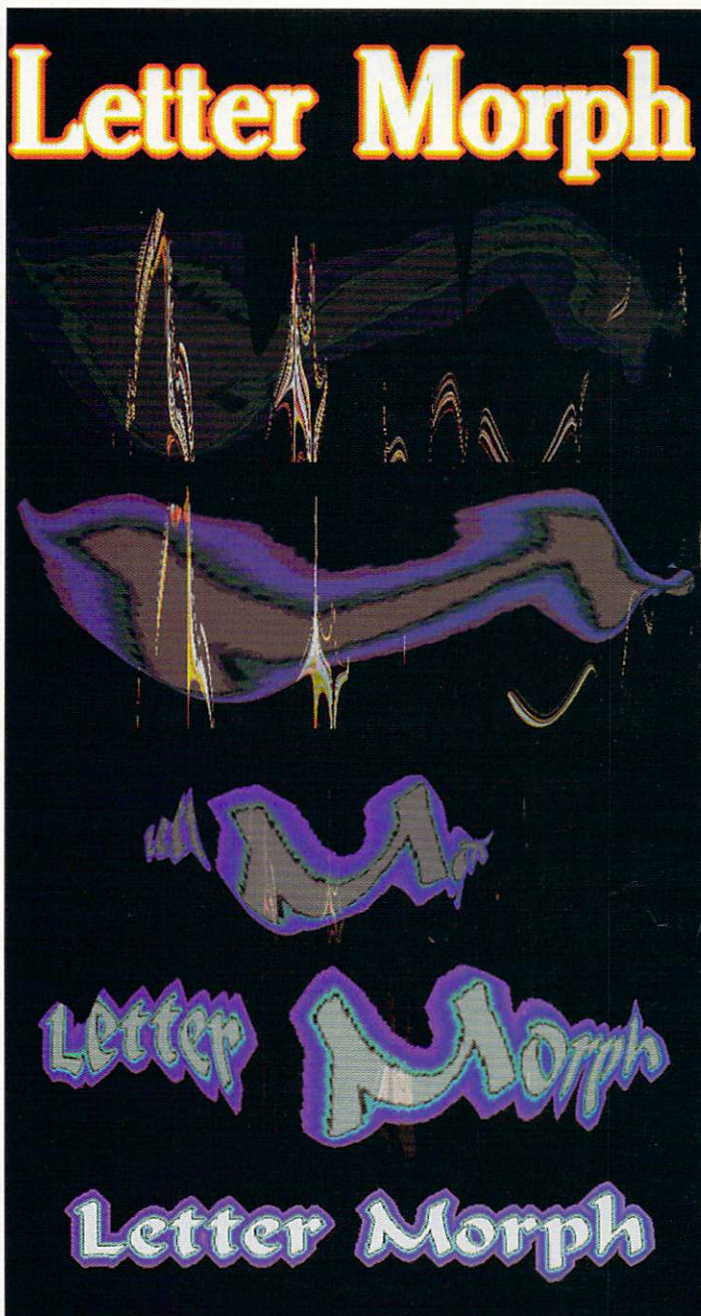


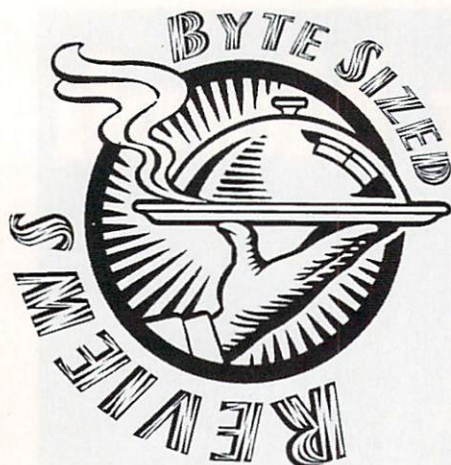
Figure 3. Method C creates a morph that overlays abstract transparent elements.

- C. In the last exploration, we will move all of the points in the Source image as far to the left as possible. The same points will be moved all of the way to the right, as far as possible. Can you guess what the animation will look like? Render the animation, and save it to disk.

Obviously, there are an infinite number of morph geometries that you can explore. Each one will produce different results. One idea you might want to explore is to use a collection of different text blocks, morphing one to the next using the same geometry in Cinematte (which you can save and apply to other images). Happy morphing!

•AC•





## A quick serving of tasty extras

by Nick Cook

**This month we'll look at a basic Amiga program that has expanded beyond the current Amiga Operating system as well as an assortment of GIFs for web and design needs.**

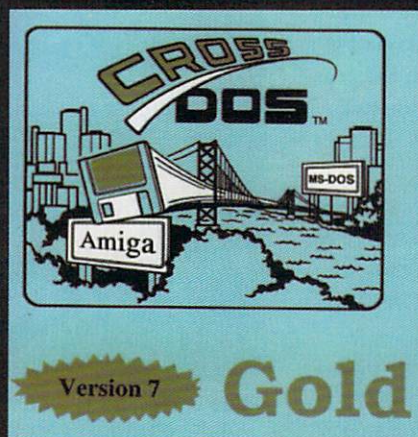
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CrossDOS Gold, Version 7 incorporates support for Windows95 long filenames, a better hard drive configuration program, and other unseen improvements. Also included is an assortment of utilities to format Amiga or PC floppy disks, to partition and format a hard drive as a non-bootable MS-DOS device, copy disks, as well as forcing the software disk change required by some removable drives. The 46 page manual helps in using CrossDOS with emulators and removable drives. There is also a 10 page troubleshooting section. The only quibble I have with CrossDOS is the ugly, circa Workbench 1.3 icons. If you have to, 'um, "interface" with a PC regularly, do yourself a favor and buy the commercial incarnation of CrossDOS

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## Volume 13 Number 1 January 1998

**New Products & other Neat Stuff**, Catalyzer from Legacy, S-VHS for your Amiga, CygnusEd Professional 4, Flyer SCSI Cases, and more!

**Wild Fire**, Amiga graphics heat up. In an age of lowered expectations for Amiga enthusiasts, it is particularly nice to see the enthusiasm that the crew behind Wildfire display preview by Dave Matthews.

**DiskSalv 3**, Second only to that horrible moment when you slam your locked car door and see the keys dangling from the ignition is realizing that you've just deleted a file that you need by Nick Cook.

**The SONY Digital Mavica MVC-FD7**, Being forced to live without a digital camera is no fun, probably akin to trying to kick any drug habit. Shakes, shivers, and quivers disturb a night's sleep, and you find yourself sobbing uncontrollably while reviewing your stored image data by R. Shamms Mortier.

**YA3DTE - Yet another 3D Type Effect**, Adding an additional dimension to your text and

graphics is easier than you think! by Nick Cook.

**On Line**, Tricks to installing those pesky "floppy only" programs on your hard drive. Choose the right Amiga pet for your system by Rob Hays.

**This Old Workbench: Episode 13 Scalos and Newicons V4.1**, Scalos offers a more traditional workbench while providing a set of new features and Newicons is...well, newicons! by Dave Matthews.

**Color f/x**, A few suggestions on using ImageFX to apply a color effect to a forgotten image or animation to resuscitate it and give it new life by R. Shamms Mortier.

**Midwest Ami Expo**, A gathering of Amiga souls was held in Columbus Nov 1-2. Read the latest on all the exhibitors and their products by Bob Scharp.

**Cologne '97 A Developer's View**, Kermit from Nova Design offers his insights into the Amiga's largest coming out party by Kermit Woodall.

**Petro's Show Remarks**, The text of Petro Tyschtschenko's opening address at the Cologne Computer '97.

**An interview with Jeff Schindler, General Manager of Amiga Inc.**, "The product we wish to bring out first is the improved operating system O.S. 3.5. This would include the best of say internet, drivers and printer support to name a few." by Bob Scharp.



## Volume 12 Number 12, December 1997

**New Products & other neat stuff**, Win a phase5 accelerator on the web, Amiga Forever emulator, Nova Sector Engineering to produce Amigas, Lotus Inc., and more!

**IDEFix97 Atapi CDROM Device Update**, IDEFix not only supports Atapi CDROMs, but many other IDE devices, such as hard drives, IDE Zip drives, the LS-120 120MB floppy, IDE CDROM changers, as well as enhancements in general for IDE devices on the Amiga by Dave Matthews.

**Aladdin 4D: Tutorial 15 - Procedural Textures**, Aladdin 4D has a secret weapon to improve the look and size of textured drawings as well as the speed of animations. Try thirty-three Procedural Texture basic designs to improve your art in any magnification, by R. Shamms Mortier.

**The Grammar of Ornament**, A CD that offers design, style, history, and values from the nineteenth century to computer graphic artists of today review by R. Shamms Mortier.

**On Line**, Stay current with the latest shareware using AmiNet Browsing and email. Or,

use AminetRtc or AminetFTP and automate the process by Rob Hays.

**This Old Workbench: Episode 12 Something Old, Something New...**, Class Action, MCP 1.3, Visual Prefs, and BarNone are just some of the programs available through AmiNet and on-line to help you gain total control over your Amiga's Workbench by Dave Matthews.

**Games on the Amiga**, The latest news, gossip, and just plain hopes for the Amiga game community by P. Olafson.

**Text a Glow Glow...**, Adding a little extra brightness to a headline by Nick Cook.

**Amiga LINUX**, Another way to tell Bill Gates to, um, Buzz Off! by Nick Cook.



## Volume 12 Number 11; November 1997

**New Products and other Neat Stuff**, Amiga Developers' conference, AmiCON Amiga Show, Epson, p.OS beta, PM Pro, and more.

**Multimedia Branching Storyboarding Creation**, Amiga multimedia producers need to be able to storyboard their ideas, but multimedia storyboarding incorporates necessities that animation storyboarding lacks, specifically "non-linearity", by R. Shamms Mortier.

**Text Effects in Draw Studio**, Using Draw Studio to customize your text, by R. Shamms Mortier.

**Crossing the Line: Poser 2**, Crossing the line: cross-platform project ideas for the Amiga. Creating and animating anatomical models with a Mac or a Windows PC for Amiga uses, by R. Shamms Mortier.

**Directory Opus 5.6 Magellan**, GPS Software's Directory Opus can bring your Amiga Workbench into an entirely new reality, by William Near.

**This Old Workbench: Episode 11 A New Face for an Old Friend**, Magellan and Mbench Amiga Workbench alternatives, by Dave Matthews.

**On Line**, Spam-O-Matic — It doesn't slice or dice, but it could chop out unwanted email. Updates on A-WebII and Miami TCP/IP, plus AOL buys CompuServe, by Rob Hays.

**A Photo Finish Creating Image Filled Text**, Picture filled words can be worth a fortune to any layout or special graphic, by Nick Cook.

**Games on the Amiga**, This month, Peter has outdone himself. There are four sections to this issue's coverage of games on the Amiga you do not want to miss: Command & Conquer, Briefs: News on Amiga Gaming, Reviews, and Caught in the Net, by Peter Olafson.

**ANIMfaces**, AnimBrushes, only the AMIGA can boast of AnimBrushes. Use Shamms' technique to dabble in your own quick and easy animations, by R. Shamms Mortier.

**Books of Note: Net Research: Information Online**, Avoid detours on the Information Superhighway. Daniel J. (BLAZEMONGER) Barrett has written a collection of strategies for research and discovery for everyone on the net, Reviewed by Nick Cook.

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## Recent History! Did You Miss This Issue?



### Volume 13 Number 2

**New Products & other Neat Stuff,** ImageFX offer for ADPro users, Free Amiga web server software, Amiga User Group Network, Amiga soars in India, & more.

**The First Clones,** Index Information and DCE Computer Service have both announced newly revised Amiga boards. Just what are the new Amiga licensees promising.

**Aladdin 4D Tutorial #16: Line Types as Textures,** Tapping the unique features of Aladdin 4d's polygons. by R Shamms Mortier

**PageStream 3.3: A Year in the Making,** SoftLogik listened to their customers and supplied the newest version of PageStream with a load of bells and whistles. by R Shamms Mortier

**Cut It Out,** Making a stencil headline effect. by Nick Cook

**On Line,** Aweb delivers a variety of features to your Amiga to ease you through the internet. by Rob Hays

**This Old Workbench: Episode 14 24-bit Datatype Redux,** A discussion of the latest 24-bit datatypes as well as other interesting utilities available through Aminet downloads! by Dave Matthews

**Windows 95 Goodies for Amigoids,** An array for Windows 95 programs that help the Amiga fan when they must work with that alternative computer platform. by Dave Matthews

**Reading PDF and PostScript Files,** Can the Amiga become an acrobat? Displaying informational files from other platforms on the Amiga. by Michael Tobin, M.D., PhD

**Creating a 2D Particle System,** You can create pretty neat particle effects in your Amiga 2D painting software. by R Shamms Mortier

**Games on the Amiga,** A tribute to the work of Bill Williams: Part 1. This man brought the Amiga some of its earliest and most unique games. Who is he and what is he doing today? by Peter Olafson

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disciplined myself to visit for lunch just once a week. It's a place called the Squirrel's Nest Restaurant, and if you're ever in Bristol, Vermont, stop by and enjoy the selections on the menu. It's not a ritzy place, and as small businesses go these days, has no budget for investing in the benefits provided by high end technology. It is a long lived and iconic feature of the community however, and one which responds to and defines the character of life in this corner of the woods. No doubt, you can think of someplace like it where you live.

So, I got this idea, while waiting for my cup of soup. Why not offer to work with the owners to produce a modest cookbook, something regulars would appreciate as well as the yearly leaf peeping visitors. I presented the idea to the owners, and they became interested. I had no hard copy, no layout or pictures, and no real developed plan. Just the excitement and motivation to work on a project outside of myself, something that

would allow me to become involved with others, and that had no overwhelming remunerative prospects involved. It's also something that took me out of my own frustrations, and offered me a chance to bring the technology directly into my community. The time line we gave ourselves was a year, so that pressure was relaxed as well. That way, we could all contribute to the project without having it interfere with other survival tasks and challenges.

All that I have done so far is to take about 100 pictures with a digital camera. I figure that when the number reaches about 200, it'll be time to sit down with the owners and decide on how the images will fit in a structured layout, what images will work best, and what printing methods to use. Because the project has a very open time line, I am able to do some long term creative planning and thinking. Because it is a localized adventure, I feel more connected to my neck of the woods and the people who live here. As the project nears completion, I will

submit an article to *Amazing Computing/Amiga* detailing the Amiga and other tools and technologies used in its birthing.

More important than my project is its implications, implications I sometimes forget as I scurry madly to meet deadlines imposed half a world away. If it takes a community to raise a child (Hillary Clinton), then perhaps it takes all of us working on a localized endeavor to make a community real.

What projects can you think of in your community that might benefit from the technology you are privy to? It's so easy to become a secluded monk these days, failing to reach out to involve others in the creative tasks that our Amigas have opened up for us. In the midst of all of this, I remember Jay Miner talking about his dedicated interest and concern for public television, for my grandmother's admonitions, and am reminded that my original interest in the Amiga was nurtured by a seeming contradiction of terms: technology and community.

•AC•



*AndFurthermore...*

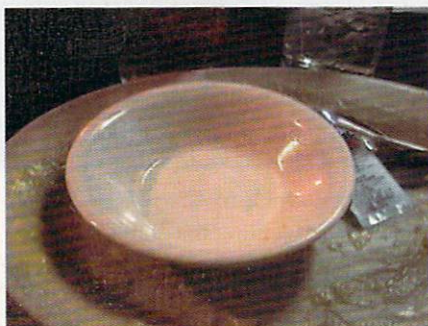
## Technology & Community

**With the world of computers and the Amiga available to us, our vision can grow by looking next door.**

*R. Shamms Mortier*

We computer users are too often secreted away in our caves, shut off from the rest of the world for many hours each day. Even the Web offers nothing but a virtual correspondence with others, a simulation. For many of us, this newly construed existence

comes with a recurring price. Whether because of a lack of sunlight, and its ability to stimulate the necessary activities of specific glands, or a lack of human contact, computer users are prone to bouts of depression.



These digital images are part of a collection to be used for the final production of the cookbook. More than elements in a layout, they have also elicited comments and interest from the restaurant regulars, who now see this as a community effort.

There are two ways to combat these bouts of depression. The first is to get away from your computer at (sometimes necessarily) scheduled intervals during the day. To go for a walk in the yard or the woods, to talk with the neighbors, or take an even longer trip. The computer, and all of the tasks you want to complete with it, will still be there when you return. You will probably even get the work done in less time, because you will have replenished your energy and creative resources in your absence.

### Jay Miner's Advice

There is another way to fight the blues, a way actually suggested and used by none other than Jay Miner, the father of the Amiga.

I remember hearing Jay speak at one of the first Amiga conventions in New York City some years ago. Instead of spending his allocated hour praising the Amiga operating system, or even talking about where the state of the overall computer technology might be headed in the future, he spent almost the whole time talking about his involvement in public television. That was one of Jay's loves, and he was able to speak about it to an audience of Amiga enthusiasts without so much as one jeer or impatient squirm. In doing that, he pointed the way to much deeper and more communal issues than the technology alone could address. This is the issue of involvement.

My grandmother always told me that when I became sad, I should reach out to become involved in other lives and wider issues. That in taking some of my feelings of personal victimization and frustration to a wider stage, I would be able to put everything in a better perspective. I am sure she was right on target, though at the time (I was four or five years old), I didn't quite see the point or its importance.

Recently, caught in the terror of my own deadlines and impending schedules, her instructive words echoed in my mind. I live next door to a great truck stop, a place I have

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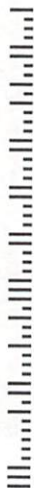
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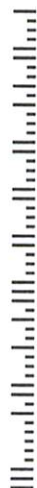
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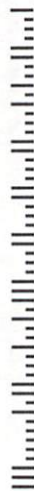
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